

MAJOR AND MINOR.

The St. Louis Glee Club has engaged Paul Mori as pianist.

Miss Agnes Gray, the violinist scored quite a success at the "Ladies Concert" given at Lindenwood Opera House on the 15th ult. The local press accorded her very high praise for her effective playing.

Frank's Compound Syrup of Spruce Gum is valuable in coughs, colds, hoarseness, bronchial affections, etc., etc., contains no opiates and its action is speedy and affectual. To be had of L. E. Frost, Seventh and Olive streets.

The Union Boat Club of New York gave its twelfth annual ball at the Metropolitan Opera House and received with enthusiasm "Southern Jollification" a plantation scene and "Alhambra," a Moorish Dance by Kunkel, played by Cappa's celebrated band.

A. P. Erker & Bro., the opticians at 617 Olive street, have the choicest line of spectacles and eye glasses in the city. Their stock of opera glasses, telescopes, microscopes, drawing instruments, artificial eyes, etc., is selected with great care and is offered at the most reasonable prices. They make a specialty of oculist's prescriptions.

Miss Helen Langdon, one of our young and rising sopranos was a pupil of Mrs. Brainard for several years, and made her first and second appearance at the Mary Institute rehearsals, before a large and appreciative audience. She received much praise for her "sweet flexible voice, clear enunciation and beautiful bird-like thrill." Miss Langdon gave much promise for the future, and is now, we understand, on our list of local enchers. We wish her every success.

Eugenia Williamson, B. E., the favorite elocutionist assisted by some of her advanced pupils in elocution, Delsarte and physical culture, gave her Troisième Soiree at Pickwick Theatre on the 16th ult. A select audience sat enraptured during the exercises and testified to its delight in frequent applause. Miss Williamson renewed her triumphs and was especially happy in Bird tones of which she has made a special study. The work of her pupils was charming throughout and proved Miss Williamson's standard to be of a very high order.

A very successful musicale was given by Miss Nellie Paulding and her pupils at her residence, 3032 Easton avenue, Friday eve., February 5. Quite a lengthy programme was rendered. Little Miss Susie Doerr played several numbers in excellent time and very musically. Miss Jennie Osborn showed a well developed technique. Miss Kittie Peckham interpreted Sonate, Op. 14, No. 2, Beethoven, very satisfactory. Miss Paulding contributed four numbers by Raff, Moszkowski, Liszt and Godard. Mr. Chas. W. Brainard, the promising young tenor, and Mr. William Martin in a recitation contributed to the success of the evening.

W. T. Bobbitt, of 822 Olive street, Western representative of the World Renowned Decker & Son Piano, is well pleased with his last year's success with this famous piano. Messrs. Decker & Son must also be highly pleased with the way their piano is pushed in St. Louis. And as a token of their appreciation of Mr. Bobbitt's work have just presented Mr. Bobbitt with one of the handsomest Decker & Son Pianos that ever came to St. Louis. This famous piano is a great favorite in St. Louis and for brilliance of tone and durability has no equal. Mr. Bobbitt is justly proud of having one of the handsomest as well as the finest piano in Missouri. Mrs. Bobbitt declares that no money could buy her piano unless it could be duplicated with one of the same kind.

M. A. GILSINN.

Michael Angelo Gilsinn, one of the prominent musicians and teachers of St. Louis, is a native of the land that gave to musical art, John Field, Geo. A. Osborne, Balfe, Wallace, and a number of musical geniuses of distinction.

Prof. Gilsinn was born in Ireland in 1842, and has resided in St. Louis since 1860. Over twenty years ago, Mr. Gilsinn took charge of the music in St. Francis Church as organist and choir-master, the reputation of whose rendition of the grand masses of the old masters is well known throughout the country.

As a composer, Mr. Gilsinn has done a great deal of good work. Among his compositions may be mentioned two Operetta's viz.: "Dorothea, the Roman Martyr," and the "Three



Crown's" (in MSS.), composed for, and produced by the pupils of St. Joseph's Academy, Carondelet (South St. Louis); A Meditation for Piano, "The Monk and the Bird," "May Morning" symphony cantata; "Venite Adoremus," Christmas canticle for three choirs, also a number of songs and instrumental pieces, as "Gladiators" March Triumphant "Golden Jubilee March," composed for the Golden Jubilee of Most Rev. Peter Richard Kenrick, Archbishop of St. Louis.

He is also the reviser and compiler of the following works for the Catholic Church, viz.: Grand Italian Mass and Vespers;

"Pacini's Missa Solemnis," "Cimarosa's Messe Militaire" and other important works which are very popular and sung in all the principal churches in the United States and Canada as well as by the prominent choirs of Great Britain and Australia.

On the occasion of the Golden Jubilee of Archbishop Kenrick last fall he organized and drilled the grand chorus of 5000 children's voices in the Exposition Hall. Mr. Gilsinn is a very pleasant and popular gentleman, and well noted for his ready wit and humor.

MELODY IN PIANO PLAYING.

The treatment of the melody in piano playing is especially brought out in the modern school, and has now quite another significance throughout than in the olden time; in the latter the pianoforte appears, when a melody is played, more in its own instrumental character; in the modern school it has more the character of the human voice. — Kullak.

COUNTERPOINT.—BEEHOVEN'S IDEA.

I have had the temerity to introduce a dissonant interval here and there, sometimes leaving it abruptly, sometimes striking it without preparation. I hope this is no high treason and that the *judices doctissimi*, if ever I meet them in the Elysian fields, will not shake their periwigs at me. I did this to preserve the vocal melody intact, and will be responsible for it before any tribunal of common sense and good taste. Passages that are easy to sing and are not far fetched or difficult to hit cannot be faulty. These severe laws are only imposed upon us to hinder us from writing what the human voice cannot execute; he who takes care not to do this need not fear to shake off such fetters, or at least to make them less galling. Too great caution is much the same as timidity. — Ludwig von Beethoven.

TOUCH DISCRIMINATION.

Discrimination of touch is the intellectual, the internal part of technique; finger velocity only the mechanical, the external portion. Unfortunately, the majority of people are more influenced by external appearances than by internal worth. And so it is that we have a crowd of pianoforte players, for whom technique is the chief ambition; and a large number of amateurs who consider it more desirable to play runs and passages very fast and loudly, than to play them clearly and in moderate tempo, according to the players capacity, who imagine that to play a long difficult composition imperfectly will advance them more in the estimation of their neighbors, than to play a small piece in a finished manner. Such people, although capable of running helter-skelter over a great deal of difficult ground, will have to a certainty a defective touch; it will be mechanically rough and uneven, and intellectually non-discriminating. — Christiani.

MUSIC NOT EFFEMINATE.

Music has been regarded by many people in this country until very recent years, as an effeminate art. It may fairly be said that a young American who devoted himself to music has been commonly looked down upon with a pitying or contemptuous shrug of the shoulders by men of affairs. A well-educated man is expected to know something about poetry, pictures, sculpture, architecture—at least to have developed good taste in those directions; but he may be as ignorant of music as an Eskimo is of engineering, and may yet confess his ignorance with a smile. He may even have the mistaken notion that his ignorance is somehow a sign of his intellectual strength.

KIMBALL PIANOS

INDORSED BY

ADELINA PATTI,

LILLI LEHMAN, SIG. TAMAGNO, JULIUS PEROTTI,
GRAND ITALIAN OPERA COMPANY,
METROPOLITAN OPERA COMPANY,
BOSTON IDEAL OPERA COMPANY,

And many other prominent artists.

W. W. KIMBALL CO., - - - Chicago, Ill.

J. A. KIESELHORST, General Agent, - - 1000 Olive Street, ST. LOUIS.

Genelli, of 923 Olive Street, makes 100 Stamp Photos, from cabinet size, for \$1.00. Cabinet will be returned by mail, unsoiled, with stamps on short notice. Mail Cabinet, with \$1.

Another youthful pianist has recently made his debut with sensational success in Viennese concert-rooms. His name is Raoul Koczalki, he is seven years of age, and his repertoire includes Bach, Schumann, Chopin, and Liszt. Dr. Hanslick speaks most highly of the advanced technical acquirements of the lad.

Carl Streittmann, who is singing at the Garden Theatre, N. Y., with Lillian Russell, is a firm believer in physical exercise and in rest of the vocal organs. He will not speak on those days when he is needed for a special performance or when he is to appear at a first representation, and advises every one to write their requests for several hours prior to public appearance.

Beuter.—Prof. Albert Beuter, the well-known musician, died at Bloomington, Ill., last month.

Paderewski received one thousand dollars per recital at private residences in Boston and New York.

According to the *Hamburger Correspondent* Dr. Hans Von Bülow will resign his conductorship of the Berlin Philharmonic Concerts at the end of the present season, and will probably be succeeded by Dr. Hans Richter, with whom negotiations are already in progress.

Paderewski has a wonderful memory, performing the longest compositions without notes. He practices from six to eight hours out of the twenty-four, and frequently at night. To use his own language, "I wish to be so free with my fingers that they will go where they ought to without thought, so that I can devote my entire mind to the interpretation of the composer's idea." Aside from music he is very scholarly.

An interesting musical service was given at St. John's Episcopal Church, on the 14th ult. under the direction of Paul Mori, the organist. The choir and different soloists sang very well.

Richard Wagner's son, Siegfried, is at present in London and the recipient of numberless attentions from musicians. He is a clever musician, and his training has been to enable him to take the place of his mother as director of affairs connected with the productions of Wagner's operas.

On the 29th ulto, Mr. E. R. Kroeger gave a piano recital at the Forest Park University. The following was the programme: Prelude and Fugue D minor, Bach; Harmonious Blacksmith, Haendel, Variations in A flat, Beethoven; Novelette in F, Schumann; Berceuse, Scherzo in C sharp minor, Chopin; Hunting Song, Armstrong; Arabesque, Kroeger; Last Hope, Gottschalk; Nocturne in A flat, Liszt; Fire Charm Music, Wagner-Brassin.

HUMPHREY.

PARENTS

WHO have long bought Clothing here in St. Louis, realize the fact that the Clothing we sell for Boys, is unquestionably superior in many respects to any other that is obtainable here in St. Louis. Our assortment of Kilts and Knee Pant Suits, this season, far surpasses our stock of the same, of previous seasons.



Boy's Knee Pant Suits, sizes 4 to 14 years, \$3.50 to \$30. Children's Kilts, sizes 2 1-2 to 5 years, \$3.50 to \$12.

F. W. HUMPHREY & CO.,

Headquarters for Boys' and Children's Clothes, Hats & Furnishings.
BROADWAY AND PINE.

A MERRY HEART

Doeth good like a medicine. Ayer's Sarsaparilla, in cleansing the blood of the scrofulous taint and other impurities, imparts tone and strength to every organ of the body. All the functions become healthy and regular, and the result is a feeling of cheerfulness and contentment. When the stomach, liver, or kidneys are inactive, Ayer's Sarsaparilla is the remedy. It invigorates the system, removes that tired feeling, and

MAKES THE WEAK STRONG.

"For several years past I have regularly taken Ayer's Sarsaparilla, not to cure any specific disease, but to tone up the system preparatory to the heated term. It always relieves that feeling of languor so prevalent during the spring months."—Henry H. Davis, Nashua, N. H.

"I have used Ayer's Sarsaparilla for several years. When I feel weary and worn out, it always helps me."—A. Grommet, Kingsville, Johnson Co., Mo.

"It gives me pleasure in testifying to the benefit that I have derived from the use of Ayer's Sarsaparilla, especially as a builder-up of the system, after suffering from nervousness, to which I have been long subject."—Mrs. M. Bowden, 27 Iberville st., Montreal, Canada.

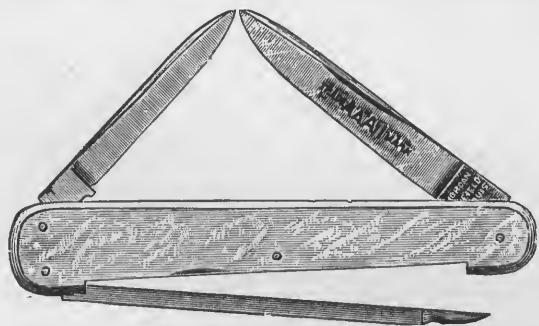
"I would strongly recommend Ayer's Sarsaparilla to all suffering from liver complaint. I was afflicted with this disease for nearly two years, until a friend of mine advised me to use Ayer's Sarsaparilla. It gave me immediate relief."—James French, Atchison, Kans.

"Several years ago I was in a debilitated condition. Other remedies having failed, I began to take Ayer's Sarsaparilla, and was greatly benefited. I have used it also for salt-rheum, with like results. As a spring medicine, I consider it invaluable."—Mrs. L. S. Winchester, Holden, Me.

"For spring and summer complaints I have found no other medicine equal to Ayer's Sarsaparilla. It always proves itself effective."—George Gay, 70 Cross st., Central Falls, R. I.

Ayer's Sarsaparilla,

Prepared by Dr. J. C. Ayer & Co., Lowell, Mass. Sold by all Druggists.
Has cured others, will cure you.



IF IN NEED OF

Strictly First-Class Cutlery,

SEE THAT IT BEARS

MY "AA A1" BRAND.

A. J. JORDAN,

417 N. Broadway,

ST. LOUIS.

Call and see the largest assortment of CUTLERY in America.

ESTEY

PIANOS

ORGANS



They are the Leaders!

The name ESTEY is known the world over, and at once suggests honorable dealing, honest workmanship, a faithful fulfilling of all promises and guarantees, and a line of Pianos and Organs unequalled in the world at the very reasonable prices at which they can be purchased. For Catalogues, (free) prices and full particulars, call on or address:

ESTEY & CAMP,

916 & 918 Olive Street,

ST. LOUIS, MO.

CHICAGO HOUSE: 233 STATE STREET.

Mention where you saw this Advertisement.

MUSICAL REVIEW

MARCH, 1892. KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo. Vol. 15—No. 3.

TERMS OF SUBSCRIPTION.

One Year, Twelve Numbers, \$3.00
Single Number, 1.00
This includes postage on paper, to all points.

Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly. In renewing your subscription please mention this fact, and state with what number your subscription expired.

Entered at St. Louis Post Office as Mail Matter of the Second Class.

MARCH, 1892.

KUNKEL'S MUSICAL REVIEW is published on the first of every month. The subscription price is \$3.00 per annum, invariably in advance. Single copies, \$1.00. Subscriptions may begin with any number. Subscribers changing the address of their paper must give the old as well as the new address, or no change can be made. We desire an active agent for the MUSICAL REVIEW in every town, to whom we offer liberal terms.

When a subscription is renewed, it should be so stated in order that it may be continued from the last number received. Unless otherwise stated, new subscriptions are always begun with the numbers on hand of the current volume.

We send no free sample copies of the MUSICAL REVIEW. All orders for specimen copies must be accompanied with 25 cents.

Address all communications to

KUNKEL BROS.,
612 Olive Street, St. Louis, Mo.

WE invite all who are looking for the best musical paper, to subscribe to Kunkel's Musical Review, the only musical paper in the world giving such a splendid contents of music every month.

The latest addition to Kunkel Brothers' Catalogue is a set of Five Spanish Dances by Moszkowski, viz: I. Madrid, price 25 cents; II. Seville, price 50 cents; III. Barcelona, price 60 cents; IV. Valencia, price 25 cents; V. Malaga, price 50 cents. They are among the best of Moszkowski's works and are published also as duets. They may be had complete in one book.

CHORAL SYMPHONY SOCIETY.

A miscellaneous programme, including Beethoven's "Leonore Overture, No. 3," and "Intermezzo" from "Cavalleria Rusticana," was presented at the concert of the Choral Symphony which took place on the 8d inst. at Music Hall. The chorus rendered "Ave Maria" by Arcadelt, without accompaniment and the cantata, "Song of Victory" by Ferdinand Hiller, with orchestra. Miss Anita Muldoon of Louisville, was the soloist in the cantata. Wm. G. Porteous rendered "Pogner's Address" from Wagner's "Meistersinger." The work of the director and soloists was admirable and well appreciated.

Mr. Otten has been fortunate in securing for his symphony orchestra the services of Mr. Jacques Wauters, first oboe, and Mr. August Lelievre, first horn player. Both gentlemen won the 1st prize on their respective instruments at the Bruxelles Royal Conservatory. They are excellent general musicians. Mr. Lelievre being a first-class cellist as well. Their location here will be a great advantage to students of their instruments.

CONCERTS.

The concerts given by the Gruenfeld Brothers at Entertainment Hall were well received, and made a marked impression on the audiences. They are both finished artists. Alfred, the pianist has an admirable technique, and his interpretations are gratifying in every respect. Heinrich, the cellist, played with splendid finish and artistic taste.

Xaver Scharwenka's Concerts were a source of delight to the critical audiences in attendance. His playing was thoroughly artistic; his technique is faultless and his work clear and refined.

THE ARTIST'S TASK.

To comprehend art not as a convenient means of egotistical advantages and unfruitful celebrity, but as a sympathetic power which binds men together; to develop one's own life to that lofty dignity which floats before talent as an ideal; to open the understanding of artists to what they should and what they can do; to rule public opinion by the noble ascendancy of a high, thoughtful life; and to kindle and nourish in the minds of men that enthusiasm for the Beautiful which is so nearly allied to the good,—that is the task which the artist has set before him.—Liszt.

MRS. LENA STEINMEYER-ROCKEL.

The portrait presented on this page is that of the well known singer, Mrs. Lena Steinmeyer-Rockel.

Mrs. Steinmeyer-Rockel is a St. Louisian by birth, and when scarcely in her teens had gained quite a local reputation for the strength and remarkable range of her voice. Her first vocal lessons were taken at the age of eight years, after which she was sent to the Beethoven Conservatory. From there she went to Frankfort on the Main, Germany, where she took a three years course, spending a year and a half at the Hohes Conservatory, and a year and a half under the celebrated Mme. Bauman, from whom she took daily lessons. While there, she appeared in Grand Opera in the roles of Elizabeth in "Tannhauser," Agatha in "Der Freischutz" and Marguerite in "Faust," meeting with decided success. She sang also for Anton Seidel after which she was engaged by the late Dr. Damrosch for his concerts in New York. She was with the Thompson Opera Company during the season of 1885-86, and scored a series of successes.



Mrs. Steinmeyer-Rockel was well on the way to occupying a very prominent place in the musical world when her mother, who pined at her absence, induced her to come to St. Louis. Here, she has signalized herself by repeated successes in concert work. Her appearances at the Exposition provoked great enthusiasm. She has a soprano voice of good range, pure and sympathetic in quality and admirably fitted for operatic work. Her interpretations are thoughtful and artistic.

Mrs. Steinmeyer-Rockel intends to return to Europe at no great distant day to accept an engagement, having received repeated and flattering offers, and is now preparing her repertoire which at present includes thirty-six operas. Mrs. Steinmeyer-Rockel has a charming presence, and a host of friends who hope to see her wishes realized.

FROM RUBINSTEIN'S NEW BOOK.

(Music and Its Masters.)

Rubinstein writing of Mendelssohn says: "I consider his work as the Swan Song of classicism. He sheds no tears, there are no storms of soul, no bitterness—but he stands high in my estimation because from an over-flowing source he created lovely and perfect things, and because he saved instrumental music from going down."

Of Wagner, he has this to say: "he (Wagner) speaks of a collective art, *Gesamtkunst*, the union of all the arts for the opera; I find that in this way justice is done to no one of the arts. He recommends the Saga (the supernatural) as the material for opera tests; in my opinion the Saga is a cold, artistic utterance—it may supply an interesting and a poetical spectacular play, but never a drama, for we mortals have no sympathy with supernatural beings. To use the *leit-motif* for certain personages or things is a proceeding so naive that it leads to the ridiculous rather than asserts a right to serious consideration. The exclusion from an opera of the arias and ensembles is psychologically incorrect; the aria in the opera is the same thing as the monologue in the drama. The mood of a person before or after certain occurrences, or the ensemble of mood of several per-

sons—how can they be excluded? A love duet without a moment of common ensoulment (singing together)—how can it be true? The orchestra in his opera is too much of a good thing; it lessens the interest for the vocal part and although, according to his intentions, it expresses what goes on in the hearts of the acting personages—since they themselves do not utter what goes on within them—still this important role is an evil, for it makes singing on the stage almost unnecessary; one is often tempted to stop the orchestra in order to listen to the singers. Probably no opera has a more interesting orchestral setting than "Fidelio," but such a need is never felt here. The use of vapor in hiding the change of scene is absolutely unendurable. "The invisible orchestra" is a hyperideal pretence, not tenable in his operas, nor in any others." Continuing he says: "If Wagner had written his operas and had brought them out without expressing himself about them in his writings, the public would praise and blame them, learn to love them or not, as happens to other music—but this declaration of exclusive salvation awakens opposition and protest. True it is that he has written that which deserves consideration ("Lohengrin," "Meistersinger," and the "Faust," overture are my favorites among his works), but the carrying out of principles, the predominance of reflection and the pretentious element in his music spoil the most of it for me. All the persons in his operas stride about on buskins (musical), always declaiming, never speaking, always pathetic, never dramatic, always as gods or half gods, never as men, as simple human beings. Variety of musical characteristics is therefore wholly lacking—neither a Zerlina nor a Leonora are possible with Wagner. Never does his melody, his musical thought portray the person; the *leit-motif* portrays only the externality, not the internality. His orchestra is truly new and imposing, but not infrequently monotonous, lacking economy and variety of shading, because Wagner, from the beginning to the end of a work, paints musically with all the colors at his command. Every art has its own reasons for being, its special demands, its limitations, and so too every species in an art. To make of an opera something more than opera may be very interesting, but it destroys the opera itself."

About Liszt, Rubinstein writes: "Demon of music, I would call him. Scorching in his power, intoxicating in his phantasmagoria, ravishing in charm, accepting and assimilating all forms, knowing and doing everything, but—in all things, false, untrue, rebellious, a comedian, and carrying within himself the principle of evil. His virtuoso-period was his day of glory. Words are too poor to describe his piano playing; incomparable in every respect, the culmination of all that the piano is able to produce. His composer-period: from 1853 on, that is a mournful thing. Program-music carried to the last point, everlasting gesticulations; in his church compositions, before the public; everywhere and everything, posture taking, posing." Rubinstein sees the virtuosity of composition in Berlioz, Wagner and Liszt. In the sense of specific musical creation he can not see the composer in any one of them. All three lack ingenueness; their influence on contemporary composers is great but baneful. So for Rubinstein the end of music came with the end of Schumann and Chopin. "Finis musicae," he cries sadly, "I am wholly in earnest," he says. "I speak in relation to musical creation, the melody, the thought. They write interesting things to-day, to be sure; perhaps things of worth, but not the beautiful, the great, the profound, the lofty. Proof of this is the growth of coloring at the expense of the drawing, of technique, at the expense of the thought, of the frame at the cost of the picture."

THOMAS CONCERTS.

The management of the St. Louis Exposition and Music Hall Association announce the next Thomas Concerts, which will take place in the Grand Music Hall, on the evenings of the 14th and 15th insts., when the following magnificent programmes will be rendered:

MONDAY EVENING, THE 14th.

Soloist, MME. JULIA RIVE-KING.
Bal Costume, Second Suite. Rubinstein
Polonaise et Polonaise. Seigneur et Dame (de la cour
Cossaque et Petit Russique. Henri III.)
Pasha et Almee. Danses (Valse, Polka et Galop.)
Fantasie de Concert. Tchaikowsky
Vorspiel—Lohengrin, Wagner
Ride of the Valkyries, Wagner
(Intermission.)
Symphonic Poem—Le Rouet d'Omphale. Saint-Saens
Theme and Variations, Op. 18. Beethoven
STRING ORCHESTRA.
Scherzo—Roma. Bizet
Damnation of Faust. Berlioz
Invocation. Dance of the Sylphs.
Minnet of the Will-o'-the-Wisp. March Rackoczy.

TUESDAY EVENING, MARCH 15th.

Soloist, MME. JULIA RIVE-KING.
Overture—Academic Festival. Brahms
Adagio—Prometheus. Beethoven
VIOLINCELLO OBLIGATO BY MR. B. STEINDEL.
Wedding March and Variations, Op. 26. Goldmark
Serenade. Wagner
Tristan and Isolde, Wagner
Vorspiel and Isolde's Liebestod. Wagner
(Intermission.)
Rhapsodie d'Auvergne, Op. 73. Saint-Saens
MME. RIVE-KING.
Suite Mozartiana. Tchaikowsky
Gigue, Minuet, Preghiera, Theme and Variations.
VIOLIN OBLIGATO, MR. MAX BENDIX.
CLARINET OBLIGATO, MR. JOSEPH SCHREURS.
Slavonic Dances. Dvorak

Madame Julia Rive-King, the soloist, is a host in herself, and will draw out all lovers of eminently artistic piano playing. Madame King's brilliant successes in the capitals of Europe and America have placed her in the front rank of our great artists.

Concert players looking for a beautiful and effective piano piece should have the "Alpine Storm," by Charles Kunkel, price \$1.00, or "Southern Jollifications," a typical plantation scene, by the same author, price 60 cents.

ST. JACOBS OIL

CURES PERMANENTLY
SCIATICA. LUMBAGO.

N. Ogden, Mich.,
May 17, 1890.
"My brother—Rev.
Samuel Porter, was
cured by St. Jacobs
Oil of excruciating
sciatic pains in his
thigh."
J. M. L. PORTER.

410 Kearney St.,
San Francisco, Cal.
April 28, 1890.
My wife and I both
have been afflicted
with lame-back and
sore throat, and have
found permanent
cure by use of St.
Jacobs Oil.
E. J. IMHA

IT IS THE BEST.



J. L. ISAACS
WALL PAPER CO.
DECORATORS,
FRESCO ARTISTS.

INLAID HARD WOOD FLOORS.
EXCELSIOR BUILDING,
1210 Olive Street.

HENRY KILCEN,
CHURCH ORGAN BUILDER,

No. 813 N. 21st Street, St. Louis.

Tuning and Repairing promptly attended to.
Have on hand a New Organ of 12 Stops—enclosed
in swell and 2 Combination Pedals.



Club House Brand

A Strictly Pure Bourbon Whiskey for Medi-
cinal and Family Purposes.

Distilled with great care on the Old
Fashion Kentucky Hand-made Sour-
mash Plan. Thoroughly aged and puri-
fied in barrels for ten years before
bottled. It is peerless for medicinal use,
with delicious taste and flavor; most
grateful and digestible to the weakest
stomach; possessing in highly concen-
trated form, the aromatic and tonic qual-
ities of the grain from which it is dis-
tilled. A trial demonstrates its high
character. Sold in cases of twelve full
measure quarts, \$10.50 per case.

TO BE HAD OF THE BOTTLETS AND
PROPRIETORS.

M. SHAUGHNESSY & CO.,

402 N. MAIN ST., ST. LOUIS.

Sample case will be sent on trial if not found
satisfactory it can be returned and money will be
refunded.

T. BAHNSEN PIANOS

Grand, Upright and Square.

Are manufactured in St. Louis and
endorsed by our leading artists for

Durability, Touch, and Even-
ness in Tone.

Warerooms, 1520 Olive St.



THERE ARE SIX FEATURES OF

BARR'S

Great St. Louis Dry Goods House,

ABOUT WHICH THE PUBLIC SHOULD KEEP FULLY INFORMED.

- 1st. The fact that every article worn by woman is for sale under their roof.
- 2d. That full stocks of House Furnishing, House Decorating and Gents' Furnishing Goods are a specialty.
- 3d. That but one price, and that the very lowest, is put upon all goods.
- 4th. That this store is the most Central in St. Louis, and within but one or two blocks of any street railroad.
- 5th. That customers are satisfactorily waited upon, and goods delivered in half the time taken by any other large house.
- 6th. That having 33 Stores (as follows) under one roof, they can and do guarantee the cheapest goods in St. Louis, viz:

Ribbon Store.
Notion Store
Embroidery Store.
Lace Store.
Trimming Store.
Gents' Furnishing Store.
Handkerchief Store.
White Goods Store.
Calico Store.
Summer Suiting Store.
Gingham Store.

Cloth Store.
Black Goods Store.
Cotton Goods Store.
Linen Goods Store.
Silk and Velvet Store.
Dress Goods Store.
Paper Pattern Store.
Art Embroidery Store.
House Furnishing Store.
Parasol and Umbrella Store.
Hosiery Store.

Flannel Store.
Lining Store.
Cloak and Suit Store.
Shawl Store.
Underwear and Corset Store.
Children's Clothing Store.
Quilt and Blanket Store.
Upholstery Store.
Millinery Store.
Shoe Store.
Glove Store.

Orders by Mail Receive Prompt Attention by Being Addressed to the

WM. BARR DRY GOODS COMPANY,

SIXTH, OLIVE TO LOCUST STREETS,

ST. LOUIS

Science lost a brilliant light by the death, on the 3d ult. of Sir Morell Mackenzie, the great throat specialist, whose skill led Frederick to the German throne, even though he did not occupy it for more than three brief months, and aroused the stormiest political and scientific controversy of our times.

Mr. John Towers, of Indianapolis, the celebrated vocal teacher and lecturer, recently lectured on the subject of the "Five Musical Giants," in which he spoke of the lives and works of Bach, Handel, Haydn, Mozart and Beethoven. His audience was a large one, and evinced the profoundest interest throughout the lecture. There is no doubt, that as a lecturer on musical topics, Mr. Towers has no superior in this country. He knows what to say and he comes directly to the point. Occasional witty anecdotes were interspersed throughout his remarks, thus relieving the detailed criticisms and biographical accounts from monotony, and Miss Adelaide Kalkmann and Mr. E. R. Kroeger gave selections from the masters who were the subject of the lecture.

Many a life has been lost
because of the taste of cod-
liver oil.

If Scott's Emulsion did
nothing more than take that
taste away, it would save the
lives of some at least of those
that put off too long the
means of recovery.

It does more. It is half-
digested already. It slips
through the stomach as if by
stealth. It goes to make
strength when cod-liver oil
would be a burden.

SCOTT & BOWNE, Chemists, 132 South 5th
Avenue, New York,

Your druggist keeps Scott's Emulsion of
Cod liver oil—all druggists everywhere
do. \$1.

A. P. ERKER & BRO., OPTICIANS.

Prescriptions of Oculists a Specialty.

Second door west of Barr's, 617 OLIVE STREET.

SPECTACLES AND EYE GLASSES.

Opera Glasses, Telescopes, Microscopes, Drawing
Instruments, Artificial Eyes, Etc.

BUY UMBRELLAS

HAVE THEM COVERED

AND REPAIRED

AT THE FACTORY

—OF—

NAMENDORF BROS.,

—MAKERS OF—

**Fine Silk Umbrellas,
PARASOLS AND CANES.**

Educate your mind in the judgment of true
values; the more you become acquainted with
what you buy, the better you will appreciate a
good thing when you see it.

OUR GOODS ARE THE BEST.

314 N. SIXTH, bet Olive and Locust Sts.
SIGN RED UMBRELLA, ST. LOUIS.



Louisville & St. Louis Air Line

Is sixty miles the shortest and the only line running solid
trains between St. Louis and Louisville. Vestibuled trains
daily, with dining cars attached. Pullman Sleepers on night
trains. The direct route from St. Louis to Lexington, Knox-
ville, Chattanooga and all Southeastern points. For tickets,
sleeping car space and full information, call upon

R. A. CAMPBELL,
General Pass, Agent,
Evansville, Ind.

F. A. WILLARD,
General Agent,
103 N. Broadway, St. Louis, Mo.

GERMANS' TRIUMPHAL MARCH.

3

Octaves marked thus(*) can be played an octave higher.

Jacob Kunkel.

Deciso e Marziale.

$\text{♩} = 100.$

The musical score is written for piano and bass. It begins with a treble and bass staff. The key signature is D major (two sharps). The time signature is 2/4. The tempo is marked as 100 beats per minute. The piece is in a decisive and martial style. The score includes various musical notations such as dynamics (f, ff, cres, p subito), articulation (accents, slurs), and performance instructions (Ped., Octaves marked thus(*) can be played an octave higher). The score is marked with 'Deciso e Marziale' and a tempo of 100 beats per minute. The piece concludes with a double bar line and a key signature change to D minor.

First system of musical notation. The right hand features a melody with four-measure rests and sixteenth-note runs. The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by asterisks and the word "Ped." below the staff. A dynamic marking of *ff* (fortissimo) appears in the middle of the system.

Second system of musical notation. It begins with a measure rest marked "8". The right hand continues with a melodic line, and the left hand has a more active accompaniment. The text "ben rhythm." is written above the right hand. Dynamics include *ff* and *p* (piano). Pedal points are marked with asterisks and "Ped.".

Third system of musical notation. The right hand has a series of chords, some with grace notes. The left hand continues with a steady accompaniment. Pedal points are marked with asterisks and "Ped.".

Fourth system of musical notation. The right hand features a melodic line with grace notes. The left hand has a consistent accompaniment. Pedal points are marked with asterisks and "Ped.".

Fifth system of musical notation. The right hand has a melodic line with grace notes. The left hand has a consistent accompaniment. A dynamic marking of *cres.* (crescendo) is present. Pedal points are marked with asterisks and "Ped.".

Var. simplified.

[illegible]

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a vocal line in treble clef with a key signature of one flat and a 2/4 time signature, and a piano accompaniment in bass clef. The piano part includes a 'Ped.' (pedal) marking and a '7' indicating a seventh chord. The second system continues the vocal and piano parts, with the piano part featuring a 'Ped.' marking and a '7' indicating a seventh chord. The third system concludes the piece, with the vocal line ending on a whole note and the piano part featuring a 'Ped.' marking and a '7' indicating a seventh chord. The score is written in a clear, legible style with standard musical notation.

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and voice. The piano part is in G major and 4/4 time. It features a prominent arpeggiated figure in the right hand and a more active bass line. The vocal part is a simple melody. The score is marked with 'Ped.' (pedal) and includes various musical notations such as slurs, ties, and ornaments.

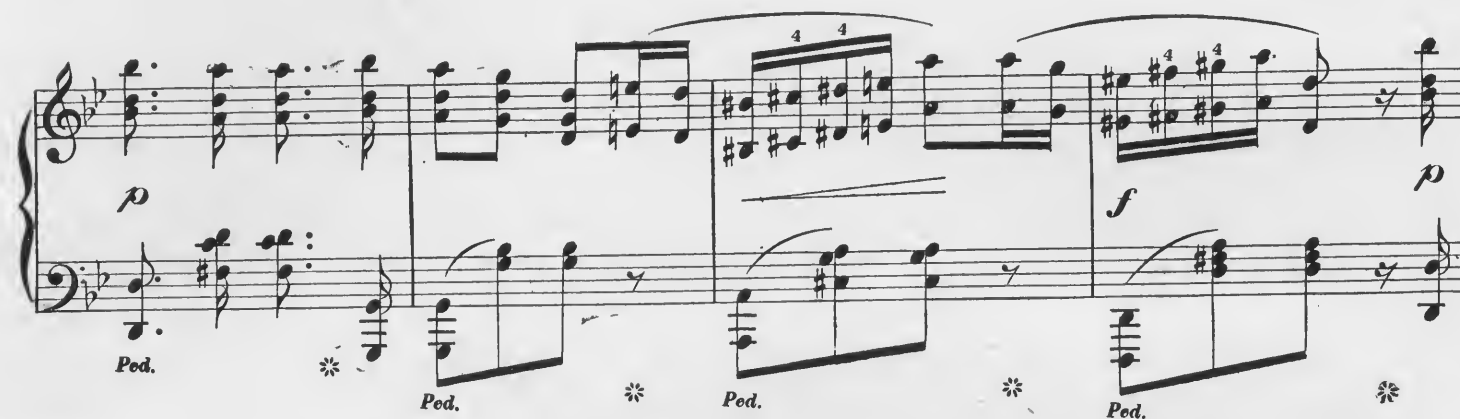
The first system of musical notation consists of three measures. Each measure contains a treble and bass staff. The treble staff features a melodic line with various fingerings (e.g., 5, 1, 2, 3, 4, 5, 3, 2, 1, 3, 2, 3, 5, 3, 1) and slurs. The bass staff provides harmonic support with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks. Measure 3 includes a triplet of eighth notes in the treble staff.

The second system of musical notation consists of three measures. The treble staff continues the melodic development with complex fingerings and slurs. The bass staff includes some ledger lines. Pedal points are marked with 'Ped.' and asterisks. Measure 4 has a triplet of eighth notes in the treble staff. Measure 6 features a triplet of eighth notes in the bass staff.

The third system of musical notation consists of three measures. The treble staff has a melodic line with slurs and fingerings. The bass staff includes ledger lines and some triplet markings. Pedal points are marked with 'Ped.' and asterisks. Measure 7 is marked with the tempo instruction 'rapido.' in the treble staff. Measure 9 includes a triplet of eighth notes in the treble staff.



First system of musical notation. Treble and bass staves. Treble staff has a *mf* dynamic marking. Bass staff has a *Ped.* marking. The system includes various musical notations such as chords, single notes, and slurs. There are asterisks (*) between measures.



Second system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. Bass staff has a *Ped.* marking. The system includes various musical notations such as chords, single notes, and slurs. There are asterisks (*) between measures.



Third system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. Bass staff has a *Ped.* marking. The system includes various musical notations such as chords, single notes, and slurs. There are asterisks (*) between measures.



Fourth system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. Bass staff has a *Ped.* marking. The system includes various musical notations such as chords, single notes, and slurs. There are asterisks (*) between measures. Above the system, the markings *rit - - - - - ard.* are present.

mf *Brilliant.* *a tempo.* *simili.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

* * *

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

* * *

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

* * *

120-11

First system of musical notation, measures 1-3. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with various ornaments and fingerings (e.g., 5, 4, 3, 2, 1, 3, 2, 1, 3, 2, 3, 5, 3). The lower staff is in bass clef and contains a harmonic accompaniment. Pedal points are indicated by 'Ped.' and asterisks. Measure numbers 1, 2, and 3 are visible at the bottom of the system.

Second system of musical notation, measures 4-6. The system consists of two staves. The upper staff continues the melodic line with ornaments and fingerings. The lower staff continues the harmonic accompaniment. Pedal points are indicated by 'Ped.' and asterisks. Measure numbers 4, 5, and 6 are visible at the bottom of the system.

Third system of musical notation, measures 7-9. The system consists of two staves. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment. Pedal points are indicated by 'Ped.' and asterisks. Measure numbers 7, 8, and 9 are visible at the bottom of the system. The word *rapido.* is written above the first staff of this system.

First system of the musical score. The right hand features a series of chords and arpeggiated figures, with a crescendo leading to a fortissimo (f) section. The left hand provides a steady accompaniment of eighth notes. Pedal points are indicated below the bass line. Dynamics include *p subito.*, *cres.*, and *f*.

Second system of the musical score. The right hand continues with complex chordal textures, including a fortissimo (ff) section. The left hand maintains its accompaniment, with some chords marked with an asterisk. Pedal points are indicated below the bass line. Dynamics include *cres.*, *f*, and *ff*.

Third system of the musical score. The right hand features a section marked *sempre ff* (always fortissimo). The left hand continues with its accompaniment, with some chords marked with an asterisk. Pedal points are indicated below the bass line. Dynamics include *sempre ff*, *ff*, and *ff rf*.

Fourth system of the musical score. The right hand features a section marked *p* (piano) followed by a fortissimo (ff) section. The left hand continues with its accompaniment, with some chords marked with an asterisk. Pedal points are indicated below the bass line. Dynamics include *p*, *ff*, *p*, *f*, and *ff*.

subito.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

cres. f ff

Ped. Ped. Ped. Ped. Ped. (* Ped. (* Ped. (* Ped. (* Ped.

8

sempre f


(* Ped. (* Ped. (* Ped. (* Ped. (* Ped. (* Ped. *

8

mf ff

(* Ped. (* Ped. (* Ped. (* Ped. (* Ped. (* Ped.

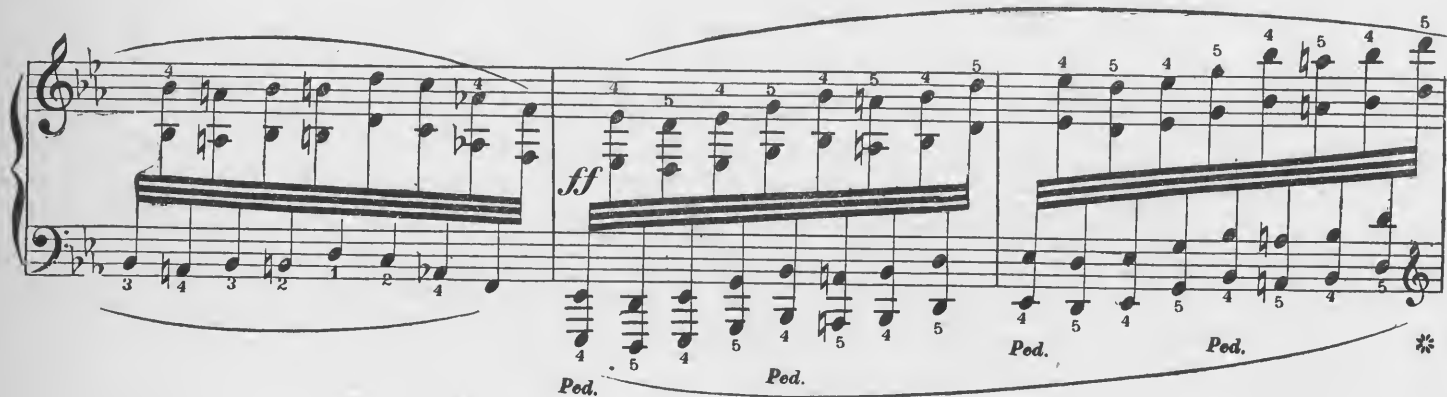
120-11



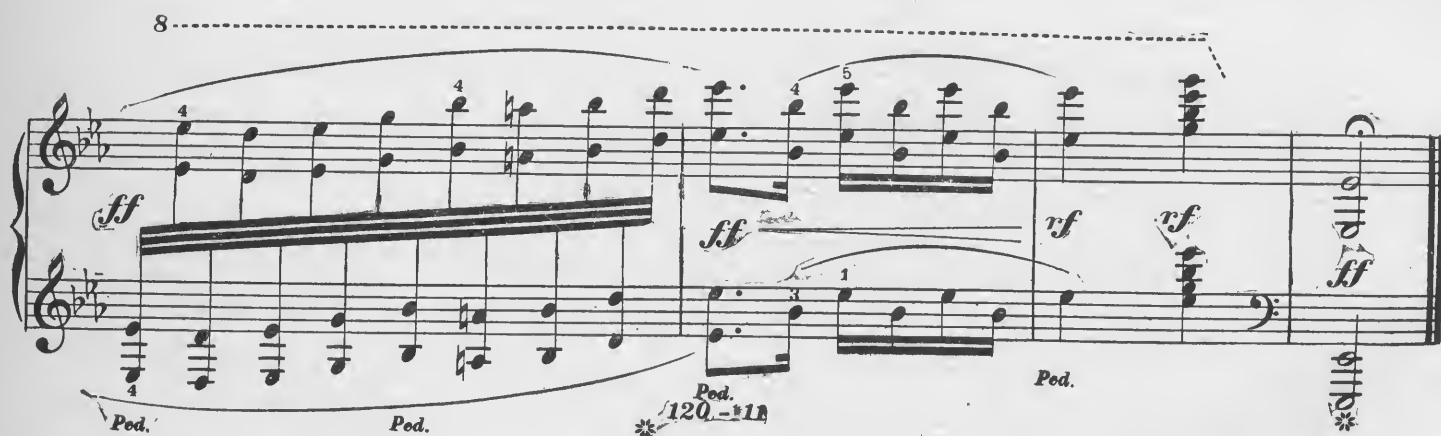
First system of musical notation. Treble and bass staves. Dynamics: *mf*, *f*, *ff*. Pedal markings: Ped. (*), (*), (*), (*). Asterisks (*) are placed below the bass staff.



Second system of musical notation. Treble and bass staves. Dynamics: *ff*, *ff*. *Martellato.* marking above the treble staff. Fingerings (1-5) are indicated for both hands.



Third system of musical notation. Treble and bass staves. Dynamics: *ff*. Pedal markings: Ped., Ped., Ped., Ped. Asterisks (*) are placed below the bass staff.



Fourth system of musical notation. Treble and bass staves. Dynamics: *ff*, *ff*, *rf*, *rf*. Pedal markings: Ped., Ped., Ped. Asterisks (*) are placed below the bass staff. A bracketed section is labeled "Ped. 120-111".

MENUET.

Allegretto. ♩ - 138.
non legato.

J.J. Paderewski Op.14. N° 1.

Execution

1152-4
Copyright Kunkel Bros. 1889.

Execution

This piece is one of fourteen that appeared in Kunkel's Musical Review for June 1889.

f *rapidamente.* *a tempo.* *f*

Ped. * Ped. * Ped. *

f *mf* *p* *con forza la melodia.*

1. 2.

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

mf

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

c/r *cres* *cen*

Ped. * Ped. Ped. Ped.

do *f* *rallentando.*

Ped. (c) Ped. Ped. *

(c) Execution. trill with *E b*

(d) trill with *E b*

a tempo.

*Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. **

Con moto.

cres.

*Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. **

ff

*Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. **

*Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. **

rapidamente.

a tempo.

*Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. **

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

CODA.
Vivo.

p

accel.

f

Ped. * *Ped.* * *Ped.* * *Ped.* *

p

mf

l. h.

Ped. *

1152-4

SEVILLE.

SPANISH DANCE.

SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op.12. No 2

Moderato. ♩ - 132.

Con sentimento.

p Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

mf Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

rf *cres. rf* *pp* Ped. * Ped. * Ped. * Ped. * Ped. *

Copyright Kunkel Bros. 1892.

1393-4

First system of musical notation, measures 1-7. The music is in 3/4 time, key of D major. The right hand features a melody with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped.' and an asterisk (*) below the bass line in measures 1, 3, 5, and 7. Fingerings are indicated by numbers 1-4 above the notes.

Second system of musical notation, measures 8-14. The right hand continues the melodic line with various rhythmic patterns. The left hand maintains the accompaniment. Pedal points are marked in measures 8, 10, 12, and 14. Measure 14 includes a trill in the right hand.

Third system of musical notation, measures 15-21. The right hand features more complex rhythmic patterns, including triplets. The left hand has a more active role with moving lines. Pedal points are marked in measures 15, 17, and 21. A forte 'f' dynamic is indicated in measure 16.

Fourth system of musical notation, measures 22-28. The right hand has descending and ascending scale-like passages. The left hand continues with chords and moving lines. Pedal points are marked in measures 22, 24, and 28.

Fifth system of musical notation, measures 29-35. The right hand features rapid sixteenth-note passages. The left hand has a steady accompaniment. Pedal points are marked in measures 29 and 35. The system concludes with a forte 'f' dynamic in measure 35.

con fuoco.

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

VALSE MIGNONNE.

Louis Conrath. ✓

Allegretto. $\text{♩} = 80$

Secondo.

ad lib. rit. *ard.* a tempo.

p *cres.* *mf* *cres.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

1892 - 10

VALSE MIGNONNE.

Louis Conrath. ✓

Allegretto. $\text{♩} = 80$

Primo.

ad lib. rit. ard. a tempo.

p

cres.

mf

Ped. * Ped. *

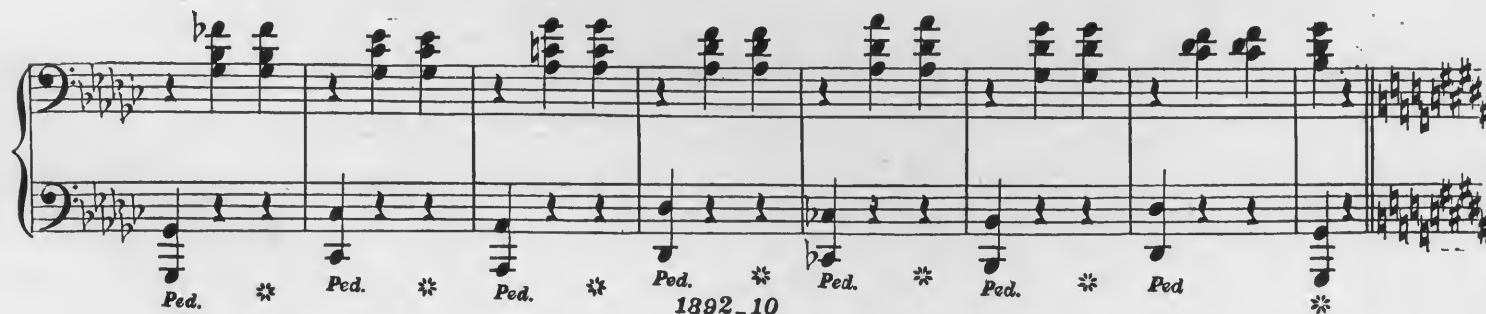
8

8

cres.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Secondo.



5

[illegible]

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The music features a melody with various ornaments, including triplets and sixteenth-note runs, and a piano accompaniment with a steady eighth-note bass line and chords. The score is divided into two systems, each containing two staves of music.

8

Ped.

Ped.

✱

[illegible]

8

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

This piano score is written for two staves in G major (one sharp). The piece is marked *Giocos.* and *Secondo.* The notation includes various musical elements:

- Staff 1:** Features a series of arpeggiated chords in the right hand, mostly quarter notes, with a *p* (piano) dynamic marking. The left hand provides a steady accompaniment of quarter notes.
- Staff 2:** Continues the arpeggiated pattern in the right hand, with a *f* (forte) dynamic marking appearing towards the end of the system.
- Staff 3:** Similar to the first two staves, with arpeggiated chords in the right hand and a steady left hand.
- Staff 4:** Introduces a change in tempo and dynamics. It begins with a *rit.* (ritardando) marking, followed by *a tempo.* and *rit.* markings. The right hand features triplet figures. The left hand has a *sempre cres.* (sempre crescendo) marking. The system concludes with a *ff* (fortissimo) dynamic marking.
- Staff 5:** Continues the triplet figures in the right hand and the crescendo in the left hand. It includes several *Ped.* (pedal) markings with asterisks.
- Staff 6:** Further development of the triplet figures and the crescendo. It also includes *Ped.* markings.
- Staff 7:** The final system of the page, showing the continuation of the musical themes. It includes *Ped.* markings and a first ending bracket labeled *1.* and *2.*

Giocos.

Primo.

7

The first system of musical notation for 'Giocos. Primo.' consists of two staves. The upper staff features a series of eighth-note chords with fingerings 2, 5, 2, 3, 4, 2, 1, 2, 4, 1, 3, 5, 2, 3, 4, 1. The lower staff has a bass line with fingerings 5, 1, 3, 2, 3, 4, 3, 5, 4, 1, 3, 5, 3, 2, 3, 4. A 'p' (piano) dynamic marking is at the start, and a 'Ped' (pedal) marking with an asterisk is at the end.

The second system continues the piece. The upper staff has fingerings 2, 2, 4, 2, 5, 2, 3, 1, 2, 2. The lower staff has fingerings 3, 5, 13, 15, 5, 3, 2, 3, 1, 3. A 'f' (forte) dynamic marking appears in the lower staff.

The third system continues. The upper staff has fingerings 1, 3, 1, 2, 3, 4, 1, 2, 1, 2. The lower staff has fingerings 5, 4, 1, 3, 5, 3, 2, 1, 4, 2, 5, 3. A 'Ped' marking with an asterisk is present.

The fourth system includes tempo changes: 'Pariente.' (likely 'Piaante'), 'rit.' (ritardando), 'a tempo.', and 'rit.' again. The upper staff has fingerings 5, 1, 4, 2, 14, 2, 3, 4, 1, 2, 3, 4, 3, 2, 4, 3. The lower staff has fingerings 1, 2, 5, 3, 4, 1, 2, 5, 3. Dynamics include 'p' (piano) and 'Ped.' with an asterisk.

The fifth system begins with 'a tempo.' and 'sempre cres.' (sempre crescendo). The upper staff has fingerings 3, 3, 3, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4. The lower staff has fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. A 'ff' (fortissimo) dynamic marking is present. The system ends with five 'Ped.' markings with asterisks.

The sixth system includes first and second endings. The upper staff has fingerings 1, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. The lower staff has fingerings 1, 2, 3, 1, 2, 3, 4, 3, 2, 1, 3, 2, 1, 4. The system concludes with a series of 'P' (piano) markings with asterisks.

Secondo.

ad lib. *rit.* *ard.* *a tempo* $\frac{4}{2}$

The score consists of seven systems of piano music. The right hand plays a series of chords and arpeggios, while the left hand provides a steady bass line. The music is marked with various dynamics and performance instructions.

p

cres. *f*

Ped. *

cres. *Ped.* *

mf *Ped.* *

Primo.

9

ad lib. *rit.* *ard.* *a tempo*

cres. *Ped.* *mf*

cres. *Ped.* *mf*

mf *Ped.*

f
Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

cres.
Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped. animato.* * *Ped.* * *Ped.* * *Ped.* *

p
Ped. * *Ped.* * *Ped.* *

f
Ped. * *Ped.* * *Ped.* *

Presto.
ff
Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

ff
ff
Ped. * *Ped.* *

1392 - 10

Primo.

11

8

8

8

8

8

8

Presto.

8

MADRID.

SPANISH DANCE. ~~~~~ SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op. 12. N^o 1.

Allegro brioso ♩ - 69.

Secondo.

The musical score is written for piano and bass. It consists of four systems of staves. The first system begins with a forte (*f*) dynamic and includes fingerings (5, 3, 1) and (4, 1). The second system features a mezzo-forte (*mf*) dynamic and includes fingerings (4, 1), (1), (4), (4, 1), (3, 1), and (5, 2, 1). The third system starts with a forte (*f*) dynamic, followed by a fortissimo (*rf*) section, and then a piano (*p*) section with first, second, and third endings. The fourth system continues with first and second endings, concluding with a forte (*f*) dynamic. Pedal marks (*Ped.*) and asterisks (*) are placed below the bass staff in several measures.

MADRID.

3

SPANISH DANCE ~~~~~ SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op.12. N^o 1.

Allegro brioso ♩. 69.

Primo.

The first system of musical notation for 'MADRID.' consists of two staves. The right staff (treble clef) begins with a key signature of one sharp (F#) and a 3/8 time signature. It contains a series of eighth and sixteenth notes, with fingerings 1, 2, 3, 4, 5 indicated. The left staff (bass clef) has a '2' in the first measure, followed by chords and single notes with fingerings 1, 2, 3, 4. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). Pedal points are marked with 'Ped.' and asterisks (*) at the beginning and end of the system.

The second system of musical notation continues the piece. The right staff features more complex rhythmic patterns with fingerings 1, 2, 3, 4, 5. The left staff has chords and single notes with fingerings 1, 2, 3, 4. Dynamic markings include *mf* and *f*. Pedal points are marked with 'Ped.' and asterisks (*) at the beginning and end of the system.

The third system of musical notation includes first and second endings. The right staff has eighth and sixteenth notes with fingerings 1, 2, 3, 4, 5. The left staff has chords and single notes with fingerings 1, 2, 3, 4. Dynamic markings include *f*, *rf* (ritardando forte), and *mf*. Pedal points are marked with 'Ped.' and asterisks (*) at the beginning and end of the system.

The fourth system of musical notation concludes the piece. The right staff has eighth and sixteenth notes with fingerings 1, 2, 3, 4, 5. The left staff has chords and single notes with fingerings 1, 2, 3, 4. Dynamic markings include *f* and *mf*. Pedal points are marked with 'Ped.' and asterisks (*) at the beginning and end of the system.

Secondo.

f *mf* *f* *mf*

Ped. * Ped. *

f *mf* *f* *mf* *mf*

Ped. * Ped. *

p

Ped. *

marcato. *f*

Ped. * Ped. * Ped. *

mf

Ped. *

marcato. *f*

Ped. * Ped. * Ped. *

Primo.

5

The first system of the musical score is labeled "Primo." and ends with "Fine". It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The music is in 4/4 time. The first staff contains a series of eighth and sixteenth notes, with fingerings (1, 2, 3, 4, 5) and a "Ped." marking. The second staff contains a series of eighth and sixteenth notes, with fingerings (1, 2, 3, 4) and a "Ped." marking. The dynamics are marked as *f* (forte) and *mf* (mezzo-forte). The system ends with a "Fine" marking and a "Ped." marking.

Giocoso.

The second system of the musical score is labeled "Giocoso." and consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The music is in 4/4 time. The first staff contains a series of eighth and sixteenth notes, with fingerings (1, 2, 3, 4) and a "Ped." marking. The second staff contains a series of eighth and sixteenth notes, with fingerings (1, 2, 3, 4) and a "Ped." marking. The dynamics are marked as *f* (forte) and *mf* (mezzo-forte). The system ends with a "Ped." marking.

The third system of the musical score features a "marcato." marking and a "p" (piano) marking. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The music is in 4/4 time. The first staff contains a series of eighth and sixteenth notes, with fingerings (1, 2, 3, 4) and a "Ped." marking. The second staff contains a series of eighth and sixteenth notes, with fingerings (1, 2, 3, 4) and a "Ped." marking. The dynamics are marked as *marcato.* and *p*. The system ends with a "Ped." marking.

The fourth system of the musical score features a "marcato." marking and a "p" (piano) marking. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The music is in 4/4 time. The first staff contains a series of eighth and sixteenth notes, with fingerings (1, 2, 3, 4) and a "Ped." marking. The second staff contains a series of eighth and sixteenth notes, with fingerings (1, 2, 3, 4) and a "Ped." marking. The dynamics are marked as *marcato.* and *p*. The system ends with a "Ped." marking.

The fifth system of the musical score features a "marcato." marking and a "p" (piano) marking. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The music is in 4/4 time. The first staff contains a series of eighth and sixteenth notes, with fingerings (1, 2, 3, 4) and a "Ped." marking. The second staff contains a series of eighth and sixteenth notes, with fingerings (1, 2, 3, 4) and a "Ped." marking. The dynamics are marked as *marcato.* and *p*. The system ends with a "Ped." marking.

MY LADY FAIR.

3

Words by William H. Gardner.

(LIEBCHEN HOLD.)

Music by Herman Epstein.

Allegretto. ♩. - 60

Webt mtr grün be - laubt Kranz für

Weave a gar - land fair For my

Lieb chens Haupt, Glo - cken - blu - men reich Ih - ren

la - dy's hair Blue bells for... her eyes, In... whose

Au - gen gleich Drinnen un - genannt Lie - bes - glut ge - bannt, ge -

depths..... there lie, Stores of love un - told, Stores of love, of love un -

bannt, Süß und treu und hold Selt' ner noch denn Gold.....

told, Rar - er far than gold, Rar - er far than gold.....

Ped. 1404 - 3

Ro - sen webt hin - ein, hin ein,

Mun - des Wie - der - schen,

Füllt um sie die

Ros - es, ros - es, for her mouth

O - ders from the south

Breathe their per - fume

Luft

Mit dem süß'sten Duft;

Fü - get Ro - sen fein

rare

On the frag - rant air

So then ros - es place

In den Kranz hin - ein,

Fü - get Ro - sen fein

In den Kranz hin -

To the gar - land grace

So then ros - es place

To the gar - land

ein

Lil - jen

grace

Lillies

Ped.

Ped.

Ped.

* 1404 - 3 *

Lil - jen bie - tet ihr, Zeichen sein..... sie mir Von dem

lil - lies for..... her heart Spotless count - - - er - part Of..... a

Lie - bes - band, Das uns Beid' - - - um - wänd, Das uns

love..... di - vine Wo - ven in - - - to mine wo - ven

Beid' - - - um - wänd, Ei - ner Lieb' der Höh' ent - stammt, Die..... uns

in - - - to mine Of..... a love, a heav'n - ly love, Sent to

süss..... hat ent - flammt. Die..... uns süss..... hat ent - flammt.....

me..... from a - bove Sent to me..... from a - bove.....

Allegro molto $\text{♩} = 108 (\text{♩} = 132 \text{ to } 152)$

(A)

p sempre leggieramente.

cres.

dim.

(A) The chief end in view is a careful connection of the successive tones, (a smooth and even legato). Be careful to strike the keys exactly in the centre, and raise each finger at the same time that the next touches its key.

(B)

f

p

f

cres.

f

p

f

cres.

ff

rf

fp

dolce.

Ped.

cres.

(B) See B, Etude 2.

8.

First system of musical notation. Treble clef has a melodic line with slurs and fingerings (1, 2, 3, 4). Bass clef has a continuous eighth-note accompaniment. Dynamics include *f* and *p*.

8.

Second system of musical notation. Treble clef has a melodic line with slurs and fingerings (1, 2, 3, 4). Bass clef has a continuous eighth-note accompaniment.

8.

Third system of musical notation. Treble clef has a melodic line with slurs and fingerings (1, 2, 3, 4). Bass clef has a continuous eighth-note accompaniment. Dynamics include *ff* and *p*.

Fourth system of musical notation. Treble clef has a melodic line with slurs and fingerings (1, 2, 3, 4). Bass clef has a continuous eighth-note accompaniment.

Fifth system of musical notation. Treble clef has a melodic line with slurs and fingerings (1, 2, 3, 4). Bass clef has a continuous eighth-note accompaniment. Dynamics include *f*.

Sixth system of musical notation. Treble clef has a melodic line with slurs and fingerings (1, 2, 3, 4). Bass clef has a continuous eighth-note accompaniment. Dynamics include *f*, *p*, and *ff*.

Presto ♩ - 132. (♩ - 88 to 108.)

(A) *pp*

cres. *rf* *rf* *p*

cres. *rf*

ff *atm.* *simill.*

2nd time 1 2

(A) The different touch in both hands offers, at first, no little difficulty, and demands a separate practice for each hand, the right hand to be strictly legato, and held quietly, while the left hand plays staccato with a loose, springing wrist.

Let the fingers strike with precision and firmness, and be careful that the fourth and fifth fingers show no weakness, but play with the same freedom of touch as is demanded of the first, second and third fingers.

(B) These quite difficult changes of position must by no means disturb the tranquillity of the hand nor interrupt the even succession of tones. The position of the fingers here is over the black keys to facilitate the striking of the intervening white keys.

(C) Play this passage in thirds, pliantly and staccato, striking both notes with a yielding wrist and precisely together.

[illegible]

The musical score for 'The Little Boat' is presented in two systems. The first system consists of a treble and bass staff. The treble staff features a complex melodic line with numerous fingerings (e.g., 1, 2, 2, 1, 2, 2, 1, 2, 3, 1, 3, 2, 3, 4, 3, 2, 1, 5, 3, 4, 2, 3, 5, 3, 4, 2, 1, 5, 3, 4, 2, 3, 5) and slurs. The bass staff provides a harmonic accompaniment with chords and single notes, including fingerings like 2, 4, 1, 3, 5, 3, 5, 2, 5, 2, 5, 2, 2, 1, 5. The second system continues the piece, featuring a treble staff with a melodic line and a bass staff with a more active accompaniment. The treble staff includes a 'cres.' (crescendo) marking. The bass staff has fingerings like 5, 3, 5, 2, 5, 2, 5, 2, 2, 1, 5. The score is written in a key with one sharp (F#) and a 2/4 time signature.

Molto vivace. ♩ - 63. (♩ - 108 to 144.)

11.  Musical score for exercise 11, featuring a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. It contains two measures of music, each with a descending eighth-note scale. The first measure is marked with a finger number '5' above the first note and a '2' above the second note. The second measure is marked with a finger number '4' above the first note and a '2' above the second note. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. It contains two measures of music, each with a descending eighth-note scale. The first measure is marked with a finger number '2' below the first note and a '4' below the second note. The second measure is marked with a finger number '3' below the first note and a '4' below the second note. The word 'simili.' is written above the bass staff between the two measures. The exercise is numbered '11.' on the left.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part consists of two staves, treble and bass, with a key signature of one sharp (F#) and a 2/4 time signature. The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The voice part is written in a single staff, with the lyrics "The Rose Tree" and "The Rose Tree" appearing below the notes. The score is divided into two systems. The first system contains the first two lines of the melody and the first line of the voice part. The second system contains the next two lines of the melody and the second line of the voice part. The lyrics "The Rose Tree" are repeated twice. The score is written in a simple, clear style, with notes and rests clearly marked. The piano part includes fingerings and dynamics markings. The voice part includes lyrics and a final "cres." marking.

(A) Equal touch and tone in the simultaneous playing of both hands, and the development of the weaker fingers (the 4th and 5th) are the objects of this study. Practice each hand alone and overcome its special difficulties before taking up both hands together.

(B) The extension of the hands must not interfere with their even action. No matter how fast the time be taken a quiet position of the hand must always be maintained.

(C)

The sheet music is a technical study for piano, consisting of six systems of two staves each (treble and bass). The key signature is G major (one sharp) and the time signature is 2/4. The music is marked with various dynamics and articulations. Fingerings are indicated by numbers 1-5 above or below notes. Double fingering is indicated in the right hand in several places. The piece is a continuous exercise with various rhythmic patterns and intervals.

Dynamic markings include *ff*, *rf*, *dim.*, *p*, *f*, and *cres.*

(C) Wherever double fingering is indicated in this study, the upper one is intended only for large hands, which may practice it to advantage. Smaller hands should confine themselves to the lower fingering.

First system of musical notation, measures 1-4. Treble and bass staves with fingerings and a *dim.* marking.

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and a *cres.* marking.

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and *simili.* markings.

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings and a *dim.* marking.

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings.

Sixth system of musical notation, measures 21-24. Treble and bass staves with fingerings, a *cres.* marking, and dynamic markings *ff*, *rf*, *rf*, *rf*.

Molto Allegro ♩ = 120. (♩ = 88 to 100.)

ossta.

(A)

cres.

stmfll.

(A) This study is of great usefulness for flexibility of the left hand, which should be practiced considerably alone before the right hand is introduced. When able to play this exercise correctly with one mode of fingering, it is advantageous to practice it also with the other modes of fingering. It will be highly beneficial to the pupil, from musical as well as from technical considerations, to transpose this study, say to G flat major; whether it would be exacting too much, or exceed the capacity of the pupil, must be left to the judgment of the teacher. Having thoroughly mastered the study, take up the ossia. It requires, of course, the same careful practice as that bestowed upon the left hand, and should not be played in conjunction with the left hand until its difficulties have been equally mastered.

1368 - 29

First system of musical notation. Treble staff: 2 1 2 3 2 4 1 2 1 5, 2 6, 2 5, 3 1 2 3 4 3 2 1 2 3, 2 1 2 3 1 2 3 1 2 3 1 2. Bass staff: 4 1 4 3 1 4 3 1 4 3 1 4, 2 1 2 3 2 1 2 3 2 1 2 3, 2 1 2 3 2 1 2 3 2 1 2 3, 1 4 2 1 2 4, 5 2 3 1. Fingerings: 8, 3, 2, 1, 2, 3, 4, 5, 6, 7, 8. Articulations: accents, slurs, and dynamic markings like *p*.

Second system of musical notation. Treble staff: *simili.*, 3 2 3, 4 2 4 2 1 2 3, 5 1 4, 2 4 2 3 1 2 4 5 1. Bass staff: *simili.*, 2 1 2 3 2 3, 2 1 4 3, 5 1 2 4 2 4, 3 1 2 4 4, 5 3 5 3 5. Fingerings: 8, 3, 2, 1, 2, 3, 4, 5, 6, 7, 8. Articulations: accents, slurs, and dynamic markings like *p*.

Third system of musical notation. Treble staff: 2 1 2 3 2 4 1 2 1 5, 3 5 3 1 3 1 3 5 3 4 2, 2 1 2 3 1 2 3 1 2 3 1 2, 2 1 2 3 1 2 3 1 2 3 1 2. Bass staff: 4 1 4 3 1 4 3 1 4 3 1 4, 1 3 4 1 3 4 1 3 4, 5 2 2 1 2 2 3 4 5 4 5, *simili.* Fingerings: 8, 3, 2, 1, 2, 3, 4, 5, 6, 7, 8. Articulations: accents, slurs, and dynamic markings like *p*.

Fourth system of musical notation. Treble staff: 2 1 2 3 2 4 1 2 1 5, 2 1 5, 2 1 5, 2 1 3 1, 5 2 1. Bass staff: 4 1 4 3 1 4 3 1 4 3 1 4, 2 1 2 3 2 1 2 3 2 1 2 3, 1 3 2 1 2 3, 3 2 1 2 3 4. Fingerings: 8, 3, 2, 1, 2, 3, 4, 5, 6, 7, 8. Articulations: accents, slurs, and dynamic markings like *p*.

COME HOME, SWEETHEART.

(LIEBCHEN KOMM HEIM.)

Translation by H. Hartmann.

Words by Mrs. N. K. Elliott.

Music by Charles Kunkel.

Moderato.  - 112.

3. Komm heim, mein Lieb', komm doch zu_rück, Nimmer solst du hin - fort geh'n; Denn
2. Der Mond, der fern im Wes - ten steigt, Hüllt sein Haupt in Gram - es Flor; Des
1. Vom Her - de loht die Flam - me heut' In die Nacht mit warm - em Schein Und

1. The fire burns on the hearth	to - night,	With a warm and glow - ing cheer;	To
2. The moon that lights the west -	ern sky,	Dips so low her head in grief,	The
3. Come home, sweetheart, come home	to - me,	You should not re - main a - way,	For

The musical score for 'The Rose Tree' is presented on two staves. The treble staff contains the melody, which is a simple, repetitive tune. The bass staff provides a harmonic accompaniment, featuring a steady bass line and chords that support the melody. The key signature is one sharp (F#), and the time signature is 2/4. The score is marked with a piano (p) dynamic. The melody is written in a simple, folk-like style, with the bass line providing a steady accompaniment. The score is divided into measures by vertical bar lines, and the notes are clearly marked with stems and flags.

3. ach, nur du be - dingst mein Glück Seit ich dich zu - erst ge - seh'n,
2. Vög - leins sü - sse Wei - se schweigt Und mein Herz zieht nichts em - por,
1. manch - er sich des An - blicks freut, A - ber mir schafft's Schmerz und Pein,

[illegible]

1. oth - ers 'tis a pleas - ant sight, But to me the home is drear.
2. birds no lon - ger lin - - ger nigh, Nothing brings my heart re - - lief.
3. aye my life's bound up in thee, Since my hand in thine I laid.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a melody in the right hand and a bass line in the left hand. The voice part consists of a single line of music. The score includes a key signature change from one sharp to two sharps (F# and C#) in the middle. The tempo is marked "Allegretto". The score is numbered 1403.

1403 - 3

Copyright—Kunkel Bros. 1892.

Seit - dem ich dich ge - seh'n.
 Mein Herz zieht nichts em - por.
 Mir schafft es Schmerz und Pein.

Mein Lieb' o zög' - re
 Ein Schau - er durch mich
 Die Ster - ne lösch - ten

1. The home is cold and drear.
 2. And noth ing brings re - lief.
 3. My hand in thine I laid.

The sun has hid his
 A chill runs through my
 Sweet heart do not de -

nicht;
 schiesst
 aus,

Die Welt wird grau und alt
 Mit mei - nem Schmerz ver - eint;
 Die Sonn sank nte - der - wärts

Vom
 Der
 Sag'

1. face,
 2. veins,
 3. lay,

The stars no lon - ger shine,
 That makes me start with pain;
 The world is grow - ing gray,

Oh!
 Out
 With

Schat - ten um das Licht,
 Re - gen drau - ssen giesst,
 hat die Er - de nicht

Wird dun - kel öd' und
 Um nichts die Thrä - ne
 Ein ein - zig, ein - zig

1. tell me where up - on
 2. in the night it rains,
 3. gloom that hides the day,

This Globe there is the
 But all my bit - ter
 There is no light 'tis



MOLINE ORGAN

Excellence of workmanship, Beauty of tone and great durability—these are the combined qualities of the Moline Organs, and it is this combination that has given them their honorable position and unpurchased pre-eminence with the trade and the public. Illustrated Catalogue and Price List furnished on application.

MOLINE ORGAN CO.,
MOLINE, ILLS

ESTABLISHED 1857.

STECK

GREAT POWER,
EVENNESS OF SCALE,
RICH SINGING QUALITIES,
WELL-BALANCED TONE,
and ABSOLUTE DURABILITY.

Used by hundreds of Academies, Colleges, Schools, Etc., for more than 30 years, in preference to all others, because the STECK PIANOS have proved to be the Most Reliable Instruments after the severest test.

What Some of the Leading Artists Say:

WAGNER.—"Everywhere acknowledged to be excellent."

LISZT.—"They give the liveliest satisfaction."

ESSIPOFF.—"The very best piano made."

WILHELMJ.—"Rank far above all possible competition."

LUCCA.—"Are unparalleled for the majestic singing quality of tone which they possess."

MANUFACTURERS,

GEO. STECK & CO.

Warerooms: - STECK HALL,
11 East 14th Street, NEW YORK.

PIANOS.

ROOT'S TRAINING SCHOOL
FOR TEACHERS OF SINGING.

GEO. F. ROOT, PRESIDENT.
FREDERIC W. ROOT, DIRECTOR.
243 Wabash Ave., Chicago.

Teachers prepared in the following departments:

Notation, Theory, Music Reading,
School Music, Church Music,
Private and Class Voice Training,
Solo Singing, Harmony and Composition,
as set forth in the Normal Musical Handbook,
The Teacher's Club, Root's Rew Course in Voice
Culture and Singing, etc.

School in session at Chicago during the school
year, and at the Silver Lake Assembly, Wyom-
ing Co., N. Y. in the summer.

For circular giving full particulars of the Sil-
ver Lake School of Music, Languages, Oratory,
Etc., also Public School Teachers Retreat, ad-
dress Rev. WARD PLATT, Hornellsville, N.

SCHARR BROS.,

Fine Stationery, Artists' Materials, Wedding
and Visiting Cards.

1405 Olive St., St. Louis.

JAMES HOGAN PRINTING CO.,

—: ARTISTIC :—

Printing & Lithographing.

MAKE A SPECIALTY OF FINE WORK.

310 ELM STREET, - - ST. LOUIS, MO.

IMPORTANT.

PALMER'S PIANO PRIMER. Endorsed by Dr. Wm. Mason, Mr. W. H. Sherwood, Mr. A. R. Parsons, Mr. Clarence Eddy, and hundreds of other first-class Pianists and Teachers. Price, 75 cents.

PALMER'S PRONOUNCING POCKET DICTION-ARY of 2,500 Musical Terms. Price, 25 cents.

PALMER'S BOOK of 516 Interludes and Modulations. Price, \$1.50. No discount on this book.

KING OF THE SEA. A Concert Song for Bass or Baritone. Price, 50 cents.

Address, **H. R. PALMER,**

Lock Box 2841. NEW YORK CITY.

BOOTH, BARADA & CO.,

617 Chestnut Street,
ST. LOUIS, MO.

Rents Collected, Loans Negotiated,
Building Loans a Specialty. Per-
sonal Attention to the Man-
agement of Estates.

CHOICE PROPERTY

For Sale in City and County.

SEE "NORTH'S FOREST PARK ADDITION."

Lots 50x150. High ground, beautifully situated; only ten minutes walk north of Benton Station on the Missouri Pacific; only six miles from Court House. 15 per cent. cash down; balance in monthly payments of \$15.00 per month. Call and get plats.

THE RIPANS TABLETS regulate the stomach, liver and bowels, purify the blood, are pleasant to take, safe and always effectual. A reliable remedy for Biliousness, Blisters on the Face, Bright's Disease, Catarrh, Colic, Constipation, Chronic Diarrhea, Chronic Liver Trouble, Diabetes, Disordered Stomach, Dizziness, Dysentery, Dyspepsia, Eczema, Flatulence, Female Complaints, Foul Breath, Headache, Heartburn, Hives, Jaundice, Kidney Complaints, Liver Troubles, Loss of Appetite, Mental Depression, Nausea, Nettle Rash, Painful Digestion, Pimples, to the Head, plexion, Salt Head, Scrofula, Skin Dis- Stomach, Tired Liver, Ulcers, and every other disease that impure blood or a failure in the proper performance of their functions by the stomach, liver and intestines. Persons given to over-eating are benefited by taking one tablet after each meal. A continued use of the Ripans Tablets is the surest cure for obstinate constipation. They contain nothing that can be injurious to the most delicate. 1 gross \$2, 1-2 gross \$1.25, 1-4 gross 75c., 1-24 gross 16 cents. Sent by mail postage paid. Address THE RIPANS CHEMICAL COMPANY, P. O. Box 672, New York.



MARRIED LADIES

Worry and doubt never come to those who use our "Companion." Just introduced, lasts a lifetime, safe, reliable, only 50c prepaid, to introduce. RELIABLE SUPPLY CO., 130 Adams St., CHICAGO, ILL.

Burlington Route. **SOLID Through Trains**
FROM ST. LOUIS TO
KANSAS CITY, ST. JOSEPH, DENVER,
ST. PAUL and MINNEAPOLIS.

PULLMAN PALACE SLEEPING CARS.
FREE RECLINING CHAIR CARS.

ONLY ONE CHANCE OF CARS
—TO—
THE PACIFIC COAST.

THE BEST LINE FOR
Nebraska, Colorado, the Black Hills,
AND ALL POINTS
NORTH and WEST.

TICKET OFFICES:

218 N. BROADWAY and UNION DEPOT.

CUTS FOR ALL PRINTING PURPOSES.

Photo-Engraving, Zinc Etching and Half Tone.



SEND FOR SPECIMEN BOOK.

CALENBERG & VAUPEL

SOLE
MANUFACTURERS
OF THE

"BIJOU" AND "SEPARABLE"
UPRIGHT PIANOS.

Full Iron Plate. Action will stand climatic changes.
No. 53 West 42d Street, New York.
Bet. Fifth and Sixth Aves.

ROCK OF AGES.

PHARAPHRASE DE CONCERT

—BY—

NEWTON E. SWIFT.

PRICE, 75 CENTS.

Scientific American
Agency for

PATENTS

CAVEATS,
TRADE MARKS,
DESIGN PATENTS
COPYRIGHTS, etc.

For information and free Handbook write to
MUNN & CO., 361 BROADWAY, NEW YORK.
Best bureau for securing patents in America.
Every patent taken out by us is brought before
the public by a notice given free of charge in the

Scientific American

Largest circulation of any scientific paper in the
world. Splendidly illustrated. No intelligent
man should be without it. Weekly, \$3.00 a
year; \$1.50 six months. Address MUNN & CO.,
PUBLISHERS, 361 Broadway, New York.



OWENS PRINTING COMPANY,
314 and 316 LOCUST STREET.
Catalogue and publication work a specialty

PROFESSIONAL CARDS.

PIANO, ETC.

MISS THERESA ALBERT,
TEACHER OF PIANO.
Residence, 1725 Michigan Ave., South of Lafayette Ave.

MRS. NELLIE ALLEN-PARCELL,
PIANIST.
Engages for Miscellaneous Concerts.
Address, Jerseyville, Ill.

OTTO ANSCHUTZ,
PIANIST AND TEACHER,
Address, 1321 S. 13th, St. Louis.

WM. D. ARMSTRONG,
Address, Alton, Ills.

LOUIS CONRATH, PIANIST AND TEACHER,
(Graduate of Leipzig Conservatory.)
Music Studio, Room 504 Fagin Bldg., 810 Olive St.
Residence 1334 LaSalle.

MISS CELIA DOERNER,
TEACHER OF PIANO.
Address, 2950 Dickson St.

VICTOR EHLLING,
PIANIST OF MENDELSSOHN QUINTETTE CLUB.
Music Rooms, 104½ North Broadway.

GEORGE ENZINGER,
TEACHER OF PIANO AND ORGAN
Address 2818 Russell Ave.

EPSTEIN BROTHERS,
Address, 2214 Lucas Place.

MISS CORA FISH,
TEACHER OF PIANO,
Organist Plymouth Congregational Church,
Address, 4258A St. Ferdinand Ave.

CHARLES H. GALLOWAY, Pianist & Organist.
Organist St. George's Episcopal Church,
Address, 2616 Goode Ave.

MISS L. WRAY GAREY,
PIANIST AND TEACHER.
Address, in care of Kunkel Bros.

M. A. GILSINN,
ORGANIST OF ST. XAVIER'S CHURCH,
Residence, 3852 Windsor Place.

J. P. GRANT,
TEACHER OF PIANO,
Address, 411 S. 23rd Street.

AUGUST HALTER,
PIANIST AND ORGANIST.
Address, 2649 Olive St.

LOUIS HAMMERSTEIN,
PIANIST AND ORGANIST,
Address, 2346 Albion Place.

MRS. EMILIE HELMERICH,
TEACHER OF PIANO AND VOICE
English, German, French, Italian and Latin.
Music Rooms and Residence, 2625 South 7th St.

AUGUST WM. HOFFMANN, PIANIST,
FRED VICTOR HOFFMANN, VIOLINIST,
Music Studio 904 Olive St., Room 80. Emilie Building.

CHARLES F. HUBER,
TEACHER OF PIANO,
Graduate of Beethoven Conservatory.
Address 2835 Henrietta St.

GEO. H. HUTCHINSON,
TEACHER OF PIANO AND HARMONY,
Address, 2619½ Park Ave., St. Louis, Mo.

MISS KATIE JOCHUM,
PIANIST AND TEACHER.
Address, 1905 Lami St.

P. ROBERT KLUTE,
TEACHER OF PIANO-FORTE.
Address, 1121 North 19th St.

ERNEST R. KROEGER,
PIANIST AND ORGANIST,
(Harmony, Composition, Counterpoint and Instrumentation).
Address, 3710 Laclede Ave., St. Louis, Mo.

MISS JULIA B. KROEGER,
TEACHER OF PIANOFORTE PLAYING,
Address No. 11 S. Cabanne St.

MRS. J. H. LEE,
STUDIO OF MUSIC,
3553½ Olive St.

PIANO, ETC.

MISS. B. MAHAN,
TEACHER OF ORGAN AND PIANO,
Organist Baptist Church, Grand Ave. Organ Dept. Beethoven
Conservatory. Address, Hotel Beers, Grand Ave. and Olive St.

MISS MARIE MILLER, Miss LAURA SCHAFER
Pianists and Teachers of the Piano-Forte,
Address 3229 Pine Street.

MISS L. F. MINER,
TEACHER OF PIANO.
Address, 3927 Delmar Ave.

O. F. MOHR,
TEACHER OF PIANO.
Address, 615 South Fourth St.

PAUL MORI,
Organist of St. John's Episcopal Church.
Teacher of Piano, Violin, Organ and Harmony.
Residence, 2319 S. 12th

G. NEUBERT,
Director of the Philharmonic Concerts.
PIANIST AND TEACHER,
Address, Belleville, Ill.

MRS. A. F. NEWLAND,
TEACHER OF MUSIC AND PIANO PLAYING,
West End Piano Studio, 3300 Washington Ave.

FRED W. NORSCH, (PIANIST).
Conductor of Orpheus Saengerbund, St. Louis Damen-
chor, St. Louis Musik Verein, West St. Louis Bundeschor.
Address, 1402 N. Grand Ave.

MISS MAMIE NOTHHELPER,
TEACHER OF PIANO,
Address, 1806 Oregon Ave.

MISS LOIS PAGE,
TEACHER OF PIANO,
Residence 4134 Westminster Place.
Miss Nellie Strong's Assistant, Room 603 N. Jefferson Ave.

MRS. A. L. PALMER,
Manager of the Goldbeck Musical Art. Pub. Co.
Directress of the Goldbeck School of Music, 2700 Lucas Av.

MISS LIZZIE PARSONS,
TEACHER OF PIANO,
Address 2610½ Garrison Avenue.

W. H. POMMER, TEACHER OF PIANO AND VOICE.
Organist and Choir Master Trinity Episcopal
Church and Director of Lyric Club.
Address, Box 5, Balmer & Weber, or 3709 Evans Ave.

MISS CARRIE PRICE,
PIANO TEACHER,
Organist, St. Andrews Church.
Address, 4132 Westminster Place

MRS. LUCY B. RALSTON,
TEACHER OF PIANO.
Address, 3431 Lucas Ave.

AUG. F. REIPSCHLAEGER,
PIANIST AND TEACHER,
Address 4020 Iowa Avenue.

LOUIS RETTER,
TEACHER OF PIANO AND VIOLIN.
Address, 1319 Hickory Street.

ALFRED G. ROBYN,
PIANIST AND ORGANIST,
Address, 3714 Pine Street.

AUGUST ROSEN,
ORGANIST THIRD CONGREGATIONAL CHURCH.
Floor Salesman with Estey & Camp.
Residence, 1904 Coleman St.

ERNEST L. ROBYN,
TEACHER OF PIANO,
Address, 1025 N. Compton Ave.

F. S. SAEGER,
TEACHER OF PIANO, ORGAN AND COMPOSITION.
Address, 2310 Cass Avenue.

FRED SCHILLINGER,
TEACHER OF PIANO AND VIOLIN.
Conductor of Apollo Singing Society and Freier Männerchor.
Address, 2148 Salisbury St.

E. A. SCHUBERT,
TEACHER OF PIANO AND CLARINET.
References: E. R. Kroeger and Charles Kunkel.
Address, St. Charles, Mo., or care of Kunkel Bros., 612 Olive

MISS NELLIE STRONG,
PIANIST AND TEACHER,
Music Rooms, 603 N. Jefferson Av

MISS CLARA STUBBLEFIELD,
PIANIST AND TEACHER.
Address, 2711 Lucas Ave.

PIANO, ETC.

J. J. VOELLMECKE,
TEACHER OF PIANO AND ORGAN,
Director Nord St. Louis Bundes-Chor.
Org. St. Johns C. Church. Address, 3912 Evans Ave.

MISS CARRIE VOLLMAR,
PIANIST AND TEACHER,
Organist Bethel M. E. Church. Residence 2135 Sidney St.

W. J. GRATIAN,
ORGANIST.
Practical Organ Builder and Organ Expert.
Address, Old Orchard, St. Louis Co., Mo.

SINGING, ETC.

MAX BALLMAN,
TEACHER OF VOCAL MUSIC.
Music Rooms, 104½ North Broadway.

MRS. KATE J. BRAINARD, (Teacher of Vocal Music.)
Special attention given to Oratorio and Ballad Singing.
Address, Mary Institute, Beaumont and Locust Sts.

S. C. BLACK, (BASSO-CANTANTE).
SOLO BASS, ST. PETERS.
Address, 2905 Thomas Street.

MRS. JOSEPH W. CROOKES (ALTO),
Church and Entertainment Singing,
Address in care of Kunkel Bros., 612 Olive St.

MISS EUGENIE DUSSUCHAL,
CONTRALTO,
Alto of Temple Israel.
Vocal Instruction. Address, 3008 N. 21st St., St. Louis

OLYMPIA QUARTETTE.
C. A. Metcalf, 1st Tenor, W. M. Porteous, 1st Bass,
G. H. Bahrenburg, 2d Tenor, H. F. Niedringhaus, 2d Bass.

MISS CHARLOTTE H. HAX-ROSATTI,
FINEST SCHOOL OF ITALIAN SINGING.
Vocal Studio, 1614 Olive Street.
To be seen Monday afternoons.

MRS. NELLIE HAYNES-BARNETT,
SOPRANO.
Soprano Grand Ave. Presbyterian Church.
Address, 4109 Olive St.

MISS JENNIE MARTIN,
CONTRALTO.
Open to engagements. Address, 1821 Papin St.

ROBERT NELSON, VOCAL ART STUDIO.
Italian Vocal Art or Voice Development as taught
by the celebrated Sig. Lamperti, of Milan, Italy.
Address, 2627 Washington Ave

JAMES M. NORTH,
VOCAL TEACHER,
Music Rooms, 914½ Olive St. Room 7.

MRS. LOUIE A. PEEBLES, (SOPRANO).
TEACHER OF THE ART OF SINGING.
Engages for Concert and Oratorio.
Address, 3300 Morgan Street

MISS RETTA RICKS, SOPRANO,
VOICE CULTURE,
Engages for Church and Concert,
Address 1609 Olive St.

MRS. LENA STEINMEYER-ROCKEL
SOPRANO,
Engages for Church and Concert. Address 2900 Henrietta St.

GEO. F. TOWNLEY, (TENOR),
Washington Ave. Presbyterian Church.
Engages for Concerts and Oratorio.
Address, Room 411, Odd Fellows Bldg.

MME. ADLOR-VOEGE, VOCAL TEACHER,
CONTRALTO,
Recent Royal Court Singer of Germany. Open for engage-
ments. Address, 1221 Dollman Street.

MISS KATIE E. WRIGHT,
TEACHER OF PIANO AND VOICE,
Address 3213 Lucas Place.

VIOLIN, CELLO, ETC.

P. G. ANTON, JR.,
VIOLONCELLO.
Concert Soloist.
Address, 1110 Olive St.

J. BOEHMEN,
DIRECTOR OF BOEHMEN'S ORCHESTRA.
Teacher of Piano and Violin.
Address, 1643 Texas Av., or Box 36, Balmer & Weber

PROF. L. BRUN, (CLARINETIST).
Engages for Miscellaneous Concerts.
Address, care of Aschenbroedel Club, Box 10, 604 Market St.

VIOLIN, CELLO, ETC.

MISS AGNES GRAY,
VIOLINIST AND TEACHER,
Concert Soloist.
Address, 1408 Park Ave. bet. St. Ange Ave. and Lynn St.

MISS ELLA McHALE,
TEACHER OF PIANO AND VIOLIN,
627 South Fifth Street, East St. Louis, Ill.

LOUIS MAYER, CONDUCTOR OF ORCHESTRAS.
Teacher of Violin, Violoncello, and Instrumentation.
Address, 2125 Olive St.

LOWELL PUTNAM,
TEACHER OF VIOLIN AND MANDOLIN,
Address 1121 Leonard Ave.
(33d St. bet. Easton and Franklin Aves.)

MISS LINE REINHOLDT,
TEACHER OF PIANO AND VIOLIN,
Address, 2742 Allen Ave.

SEV. ROB. SAUTER,
TEACHER OF VIOLIN,
Address, 923 Hickory St.

L. L. SCHOEN, VIOLINIST AND DIRECTOR
OF SCHOEN'S ORCHESTRA.
Address, care of Balmer & Weber, 209 N. 4th St.,
or 2731 Lucas Avenue.

CHARLES STREEPER,
SOLO CORNETIST,
Instructions given. Address, care Grand Opera House.

ZITHER, GUITAR, ETC.

CHARLES C. BERTHOLDT,
TEACHER OF BANJO AND MANDOLIN,
Member of Beethoven Mandolin Orchestra.
Address, 2738 Washington Ave.

HERMAN HAEGER,
MUSICIAN,
Teacher of Zither and Mandolin,
Address, 711 South Broadway.

H. J. ISBELL,
TEACHER OF BANJO,
Leader of the Ideal Banjo Club. Manufacturer of the Artist
Banjo. Address, 3302 Washington Av.

AUGUST MEYER,
TEACHER OF ZITHER,
Address, 1503 S. 12th St., St. Louis.

ELOCUTION.

EUGENIA WILLIAMSON, B. E.
READER AND TEACHER OF
ELOCUTION
DELSARTE AND AESTHETIC PHYSICAL CULTURE.
For Circulars and Terms, address
2837 MORGAN ST., St. Louis, Mo.

EDUCATION.

LANGUAGES.
THE BERLITZ SCHOOL OF LANGUAGES.
Odd Fellows' Hall.
Lessons in All Languages (Day and Evening.)
NATIVE TEACHERS ONLY.
AMERICAN BRANCHES:
Boston, New York, Philadelphia, Washington, Chicago,
Cincinnati, Louisville, Brooklyn and Atlanta.
EUROPEAN BRANCHES:
Paris, London, Berlin, Dresden, Hamburg and Leipzig.
TRIAL LESSONS FREE.

ARTISTS.

I. A. MORGAN,
PORTRAIT ARTIST,
Free-Hand Crayon Portraits,
FINEST WORK AND MOST REASONABLE PRICES.
2304½ Washington Ave., St. Louis, Mo.

DECKER & SON.
PIANOS.

BUSINESS ESTABLISHED IN 1856.
Six Years prior to any House of a similar name.
The Decker & Son piano was awarded the
First Premium at the St. Louis Fair, October
the 7th, 1891.

W. T. BOBBITT,
St. Louis Representatives, 822 OLIVE STREET.
Call and see these Superior Instruments.

PIANO TUNERS.

W. C. CROUSE,
PIANO TUNER,
With Jesse French Piano and Organ Co. 902 Olive St.

MISCELLANEOUS.

H. BOLLMAN & SONS,
No. 1100 Olive Street, St. Louis, Mo.
Music Publishers and Dealers in any Musical Merchandise.
Send for Catalogue.

SMITH'S MUSIC HOUSE, Waterrooms, 1522 Olive St.
Sole Agent for Sohmer & Co.'s, Ivers & Pond, and other
first-class Pianos and Organs.
Sheet Music and Musical Merchandise of all kinds

Welsh's Music and Piano Store.
Pianos, Organs, Sheet Music
and Musical Instruments of all Kinds.
Address, 821 Franklin Ave., St. Louis.

J. ELLICOCK,
DEALER IN
MUSICAL INSTRUMENTS,
And all kinds of Musical Merchandise.
SHEET MUSIC AND MUSIC BOOKS.
Orders Promptly Filled. Send for Catalogue.
2415 North Broadway, ST. LOUIS, MO.
Agent for Washburn Guitars and Mandolins.

A. SHATTINGER,
No. 10 SOUTH BROADWAY, ST. LOUIS, MO.,
Musical Instruments, Sheet Music
AND MUSIC BOOKS.
LOWEST PRICES and BEST GOODS,
Correspondence Solicited. Catalogue Free.

C. I. WYNNE & CO.

General Music Dealers.

All the Latest Music in Stock as soon as Published.

ORDERS PROMPTLY FILLED. CATALOGUES FREE.

916 Olive Street, St. Louis, Mo.

Western Agents for Bay State Guitars.

ROBERTS & HEINEMAN,
Engravers and Printers,
Wedding, Visiting and Professional Cards a Specialty.
506 Olive Street, St. Louis

WACENFUEHR & HILLIG,
BOOK BINDERS,
325 Chestnut St., 2nd Floor.
Specialty of Music Binding. Best Quality Work,
Lowest Price.

A. E. WHITTAKER,
SUCCESSOR TO EDWARD NENNSTIEL.
Pianos and Organs for Sale and for Rent. Tuning and
Repairing. 1518 Olive Street. ST. LOUIS.

G. ADOLPH SCHENK,
TEACHER OF DRAWING, CARVING
AND MODELING.
108 South Fourth Street. St. Louis, Mo.

D. R. ADAM FLICKINGER,
DENTIST.
Removed his office from 707 Pine Street to 1113 Pine St.

STUDENTS OF MUSIC
should have a thorough knowledge of
—HARMONY—
Lessons by Mail
—IN—
Harmony, Counterpoint & Musical Form
successfully taught by
C. A. PREYER,
Send for Circulars. Leavenworth, Kan.

PAPER IN THIS REVIEW FURNISHED BY
LOUIS SNIDERS' SONS CO., PAPER MAKERS,
Music Paper a specialty. CINCINNATI.

Full Dress Suits

TO ORDER
From \$25 to \$40



Equal in fabric, style, workman-
ship, fit and finish, to \$75 and
\$100 suits of leading houses.

Why this is possible:

We are the only Tailoring house
in the U. S. making a specialty
of Full Dress Garments and have
every facility for producing at
lowest possible cost. It is well
known that Tailors regard the
Dress Suit a mere incident in
their business and accordingly
charge prices greatly out of pro-
portion to prices charged under
brisk competition for business
suits.

The Dress Suit is to-day
an Absolute Necessity
to gentlemen attending Wed-
dings, Receptions, Parties etc. It
is not only the Correct Dress on
such occasions but often other
forms are absolutely prohibited.
Every gentleman should own a
Dress Suit.

Comparatively few cloth are
suitable for Dress Garments.
Samples of these we mail free on
application with samples of trim-
mings and complete instructions
for self measurement. No one
need be discouraged at the self-measurement requirement
for our system is very simple.

Our Customers Risk Nothing.

Garments may be returned to us for any cause and
when so returned, we obligate ourselves to pay all Express
charges. We are general tailors and can furnish by mail
samples of any style of goods desired. For particulars
and samples address (enclosing 6 cts. for postage)

KAHN TAILORING CO., 14 E. Washington St.,
BOX 5, INDIANAPOLIS, IND.

ST. LOUIS PAPER CO.
THIRD AND VINE STREETS.
ST. LOUIS, MO.

— THE —
FAVORITE FASHION JOURNALS

— ARE —

"La Mode de Paris"..... 35c \$3 50
"Album des Modes"..... 35c 3 50
"La Mode"..... 15c 1 05

La Mode de Paris is filled with the latest
and best Parisian styles.

Album des Modes is also an elegant Parisian
publication, many ladies giving it the prefer-
ence. Examination will show these two
books to be without an equal as fashion
journals. They are the very

Mirrors of Parisian Styles.

La Mode is intended chiefly for family use,
and is the best book ever offered at the
money. Sample copies will be mailed to you
at single copy prices, if there is any difficulty
in obtaining them from your newsdealer.

A. McDOWELL & CO.,
4 W. 14th St., NEW YORK.



UPRIGHT-PIANOS
Factory, East 136th St. and Southern Boulevard, New York.

The value of Mascagni's copyrights can be estimated when we note that a syndicate with a capital of \$100,000 has been formed to acquire the English performing rights.

Paderawski is the freshest in the minds of Americans, and D'Albert's return will bring him once more to the front. D'Albert is said to be in splendid trim and has the direct approbation of Von Bülow and Rubinstein who take him within their circle.

The Bureau of Music has issued letters of invitation to all the important choral societies in the large cities asking them to co-operate in forming the grand chorus of 2,000 voices, which will render standard oratorios at the ceremonies dedicatory of the Exposition buildings.

The health of Madame Clara Schumann continues in an unsatisfactory state. She is always haunted by the sound of music, and nothing her physicians can do succeeds in touching the evils. It is not surprising that the great artist has fallen into a state of melancholy and depression.

GRAND OPERA HOUSE. JOHN W. NORTON, Proprietor and Manager.

GEO. McMANUS, Business Manager.

Feb. 22—Texas Steer.
Feb. 29—DeWolf-Hopper Opera Co.
Mch. 7—Modjeska.
Mch. 14—N. Y. Casino Opera Co.

Some one asked me about Patti's voice, writes Clara Louise Kellogg. She has a fine voice and, on the whole, she is the most remarkable singer I ever heard. Patti is essentially mechanical, and her success is due to her wonderful voice; but as an intelligent actress, a creator of parts, or even as an interesting personality she never could approach the peerless Christine Nilsson. I consider the latter the most intelligent and interesting artist on the operatic stage. Indeed, Nilsson has originality and magnetism, a combination irresistibly captivating to the refined and educated. Her singing was the embodiment of dramatic expression, and she never had to violate all the canons of lyrical art by introducing "Home, Sweet Home" in grand Italian opera to satisfy a high-priced audience. There are some outrages which true artists will never submit to, and they should be honored.



JAPANESE PILE CURE

A new and Complete Treatment, consisting of Suppositories, Ointment in Capsules, also in Box and Pills; a Positive Cure for External, Internal, Blind or Bleeding Itching, Chronic, Recent or Hereditary Piles. This Remedy has never been known to fail. \$1 per box, 6 for \$5; Sent by mail. Why suffer from this terrible disease when a written guarantee is positively given with 6 boxes. To refund the money if not cured. Send stamp for free Sample. Guarantee issued by ANTI-MONOPOLY DRUG STORE, Sole Agents, 6th and Market Streets, St. Louis, Mo.

The Chorus of the Church of the Messiah rendered on January 31st, portions of Mendelssohn's oratorio "St. Paul." The church was thronged to the doors, and under Mr. Kroeger's training, the performance was a very satisfactory one.

Tschaikowsky's opera "Eugene Onegin" was announced to be performed for the first time in Germany, at the Hamburg Stadt-Theater.

Anything pertaining to Umbrellas, Parasols, or Canes can be found at Namendorf Bros., 314 N. 6th Street: they are specialists in their line, who understand their business thoroughly. If in need of an Umbrella, or wish the old one recovered or repaired you will find them to give perfect satisfaction in every detail.

Eugene D'Albert has been secured by Mr. Ellis, of the Boston Symphony Orchestra, and will appear in a series of forty concerts and recitals, commencing March 15. The *Allgemeine Musik Zeitung*, of Berlin, said on January 12, after his playing of Beethoven's concerto, "D'Albert's position now as the greatest living pianist must be conceded. D'Albert's bride, Teresa Carreno, will not come to America with him, her London engagements preventing.



DR. E. C. WEST'S NERVE AND BRAIN TREATMENT, a specific for Hysteria, Dizziness, Fits, Neuralgia, Headache, Nervous Prostration caused by alcohol or tobacco, Wakefulness, Mental Depression, Softening of Brain, causing insanity, misery, decay, death, Premature Old Age, and all Female Weaknesses, caused by over-exertion of brain, over-indulgence. A month's treatment, \$1.60 for \$5, by mail. We Guarantee six boxes to cure. Each order for 6 boxes, with \$5, will send written guarantee to refund if not cured. Guarantees issued only by ANTI-MONOPOLY DRUG STORE, Sole Agents, 6th and Market Streets, St. Louis, Mo.

HUMPHREYS' SPECIFIC No. 10

CURES DYSPEPSIA, INDIGESTION, BILIOUSNESS & CONSTIPATION.

For POOR APPETITE, WEAK STOMACH, SLUGGISH LIVER, FEEBLE KIDNEYS, DEPRESSED STRENGTH, WANT OF VIGOR, and as an ANTI-BILIOUS and ANTI-MALARIAL PROTECTIVE and CURE it has no equal. Thousands are cured by it.

Sold by Druggists, or sent on receipt of price—25 Cents. HUMPHREYS' MED. CO., 111 & 113 William St., New York

The Eyes of the World

will be upon Chicago for the next three years at least, and it will be her own fault if she does not continue to attract attention. As manufacturers of Musical Instruments we have tried to do our part toward making our city known and with such lines as

**THE WASHBURN GUITARS, MANDOLINS AND ZITHERS,
THE LYON & HEALY HARP,
THE PELOUBET CHURCH ORGAN,
THE LYON & HEALY PARLOR ORGAN,
THE "STAR" BANJO**

and other first-class instruments we may rest our claims to consideration.

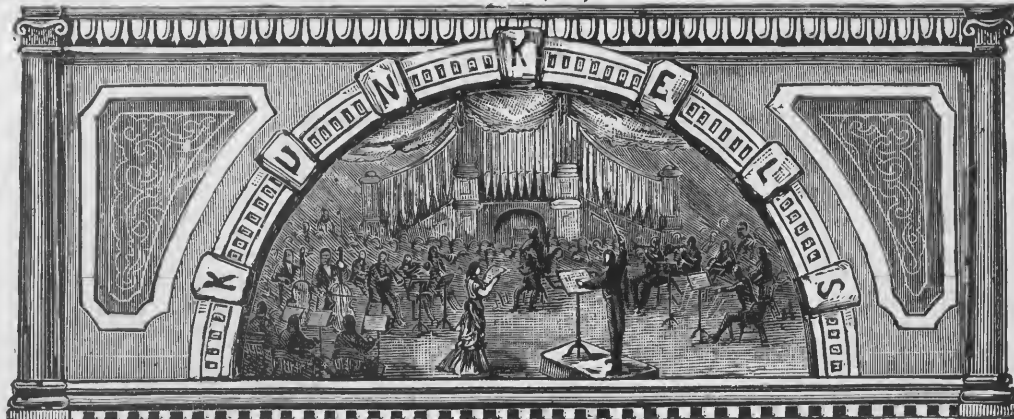
If the reader is interested in musical instruments of any kind, a cordial invitation is extended to visit our warerooms when in Chicago, or write us for information. We publish fifty-three (53) separate catalogues describing everything known to music and will be pleased to mail any of them on application.

WAREROOMS,
State & Monroe Sts.
FACTORY,
Randolph St.,
and Ogden Ave.



CHICAGO.

Rec'd 18 , of



\$.....for one year's subscription to Kunkel's Musical Review,
commencing with.....18 , Ending with.....189 .

This Receipt is not good unless countersigned by the Publishers:

Kunkel Brothers

Agent.

SPECIAL NOTICE!

ALL REGULAR AGENTS FOR

Kunkel's Musical Review

Are provided with receipts, of which the adjoining cut is a fac-simile, save that in the regular receipts the firm signature of the publishers is not printed, but written in ink. Any one giving his subscription to a person not provided with these receipts does so at his own risk, as the publishers WILL HONOR NONE OTHERS, unless they actually receive the cash for the subscriptions.

This notice applies to such as are strangers to you. Where you know the party soliciting to be positively reliable, the receipt, of course, is not necessary.